



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

LITERATURE IN ENGLISH

9695/53

Paper 5 Shakespeare and other pre-20th Century Texts

October/November 2011

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 **15** printed pages and **1** blank page.



Section A

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *Hamlet*

- 1 **Either** (a) In what ways and with what effects is the court of Elsinore presented in the play *Hamlet*?
- Or** (b) Paying close attention to the language, tone and action, write a critical appreciation of the following passage, showing how it develops the characterisation of Prince Hamlet.

HAMLET:	How now, my lord! Will the King hear this piece of work?	
POLONIUS:	And the Queen too, and that presently.	
HAMLET:	Bid the players make haste.	
		<i>[Exit Polonius.</i>
	Will you two help to hasten them?	5
ROSENCRANTZ:	Ay, my lord.	<i>[Exeunt they two.</i>
HAMLET:	What, ho, Horatio!	
	<i>Enter HORATIO.</i>	
HORATIO:	Here, sweet lord, at your service.	
HAMLET:	Horatio, thou art e'en as just a man	10
	As e'er my conversation cop'd withal.	
HORATIO:	O my dear lord!	
HAMLET:	Nay, do not think I flatter,	
	For what advancement may I hope from thee,	
	That no revenue hast but thy good spirits	15
	To feed and clothe thee? Why should the poor be flatter'd?	
	No, let the candied tongue lick absurd pomp,	
	And crook the pregnant hinges of the knee	
	Where thrift may follow fawning. Dost thou hear?	
	Since my dear soul was mistress of her choice	20
	And could of men distinguish her election,	
	Sh'hath seal'd thee for herself, for thou hast been	
	As one in suff'ring all, that suffers nothing;	
	A man that Fortune's buffets and rewards	25
	Hast ta'en with equal thanks; and blest are those	
	Whose blood and judgment are so well comeddled	
	That they are not a pipe for Fortune's finger	
	To sound what stop she please. Give me that man	
	That is not passion's slave, and I will wear him	
	In my heart's core, ay, in my heart of heart,	30
	As I do thee. Something too much of this.	
	There is a play to-night before the King;	
	One scene of it comes near the circumstance	
	Which I have told thee of my father's death.	
	I prithee, when thou seest that act afoot,	35
	Even with the very comment of thy soul	
	Observe my uncle. If his occulted guilt	
	Do not itself unkennel in one speech,	
	It is a damned ghost that we have seen,	
	And my imaginations are as foul	40

WILLIAM SHAKESPEARE: *The Tempest*

2 **Either** (a) Discuss the ways in which Shakespeare dramatises rebellions and mutinies against authority in *The Tempest*.

Or (b) Paying close attention to the language and tone, write a critical appreciation of the following passage, showing what it contributes to your understanding of the play's main concerns.

SEBASTIAN: Sir, you may thank yourself for this great loss,
That would not bless our Europe with your daughter,
But rather lose her to an African;
Where she, at least, is banish'd from your eye,
Who hath cause to wet the grief on' t. 5

ALONSO: Prithee, peace.

SEBASTIAN: You were kneel'd to, and importun'd otherwise
By all of us, and the fair soul herself
Weigh'd between loathness and obedience at
Which end o' th' beam should bow. We have lost your son, 10
I fear, for ever. Milan and Naples have
Moe widows in them of this business' making
Than we bring men to comfort them;
The fault's your own.

ALONSO: So is the dear'st o' th' loss. 15

GONZALO: My lord Sebastian,
The truth you speak doth lack some gentleness,
And time to speak it in; you rub the sore,
When you should bring the plaster.

SEBASTIAN: Very well. 20

ANTONIO: And most chirurgionly.

GONZALO: It is foul weather in us all, good sir,
When you are cloudy.

SEBASTIAN: Fowl weather?

ANTONIO: Very foul. 25

GONZALO: Had I plantation of this isle, my lord –

ANTONIO: He'd sow't with nettle-seed.

SEBASTIAN: Or docks, or mallows.

GONZALO: And were the king on't, what would I do?

SEBASTIAN: Scape being drunk for want of wine. 30

GONZALO: I' th' commonwealth I would by contraries

Execute all things; for no kind of traffic

Would I admit, no name of magistrate:

Letters should not be known; riches, poverty,

And use of service, none; contract, succession, 35

Bourn, bound of land, tilth, vineyard, none;

No use of metal, corn, or wine, or oil;

No occupation; all men idle, all;

And women too, but innocent and pure;

No sovereignty – 40

SEBASTIAN: Yet he would be king on't.

ANTONIO: The latter end of his commonwealth
forgets the beginning.

GONZALO:	All things in common nature should produce Without sweat or endeavour. Treason, felony, Sword, pike, knife, gun, or need of any engine, Would I not have, but nature should bring forth, Of it own kind, all foison, all abundance, To feed my innocent people.	45
SEBASTIAN:	No marrying 'mong his subjects?	50
ANTONIO:	None, man; all idle; whores, and knaves.	
GONZALO:	I would with such perfection govern, sir, T' excel the golden age.	
SEBASTIAN:	Save his Majesty!	
ANTONIO:	Long live Gonzalo!	55
GONZALO:	And – do you mark me, sir?	
ALONSO:	Prithee, no more; thou dost talk nothing to me.	
GONZALO:	I do well believe your Highness; and did it to minister occasion to these gentlemen, who are of such sensible and nimble lungs that they always use to laugh at nothing.	60
ANTONIO:	'Twas you we laugh'd at.	
GONZALO:	Who in this kind of merry fooling am nothing to you; so you may continue, and laugh at nothing still.	
ANTONIO:	What a blow was there given!	65
SEBASTIAN:	An it had not fall'n flat-long.	
GONZALO:	You are gentlemen of brave mettle; you would lift the moon out of her sphere, if she would continue in it five weeks without changing.	
	<i>Enter ARIEL, invisible, playing solemn music.</i>	70
SEBASTIAN:	We would so, and then go a-bat-fowling.	
ANTONIO:	Nay, good my lord, be not angry.	
GONZALO:	No. I warrant you; I will not adventure my discretion so weakly. Will you laugh me asleep, for I am very heavy?	
ANTONIO:	Go sleep, and hear us.	75
	<i>[All sleep but Alonso, Sebastian and Antonio]</i>	

Act 2, Scene 1

Section B

Answer **one** question from this section.

JANE AUSTEN: *Mansfield Park*

- 3 **Either** (a) Discuss the significance of Austen's presentation of Mrs Norris within the world of 'Mansfield Park'.
- Or** (b) Paying close attention to language and dialogue, write a critical appreciation of the following passage, showing what it contributes to your understanding of Austen's methods and concerns.

After talking a little more about Mansfield, a subject in which her interest was most apparent, Crawford began to hint at the expediency of an early walk; – 'It was a lovely morning, and at that season of the year a fine morning so often turned off, that it was wisest for everybody not to delay their exercise;' and such hints producing nothing, he soon proceeded to a positive recommendation to Mrs Price and her daughters, to take their walk without loss of time. Now they came to an understanding. Mrs Price, it appeared, scarcely ever stirred out of doors, except of a Sunday; she owned she could seldom, with her large family, find time for a walk. – 'Would she not then persuade her daughters to take advantage of such weather, and allow him the pleasure of attending them?' – Mrs Price was greatly obliged, and very complying. – 'Her daughters were very much confined – Portsmouth was a sad place – they did not often get out – and she knew they had some errands in the town, which they would be very glad to do.' – And the consequence was, that Fanny, strange as it was – strange, awkward, and distressing – found herself and Susan, within ten minutes, walking towards the High Street, with Mr Crawford. 5

It was soon pain upon pain, confusion upon confusion; for they were hardly in the High Street before they met her father, whose appearance was not the better from its being Saturday. He stopt; and, ungentlemanlike as he looked, Fanny was obliged to introduce him to Mr Crawford. She could not have a doubt of the manner in which Mr Crawford must be struck. He must be ashamed and disgusted altogether. He must soon give her up, and cease to have the smallest inclination for the match; and yet, though she had been so much wanting his affection to be cured, this was a sort of cure that would be almost as bad as the complaint; and I believe, there is scarcely a young lady in the united kingdoms, who would not rather put up with the misfortune of being sought by a clever, agreeable man, than have him driven away by the vulgarity of her nearest relations. 10

Mr Crawford probably could not regard his future father-in-law with any idea of taking him for a model in dress; but (as Fanny instantly, and to her great relief discerned), her father was a very different man, a very different Mr Price in his behaviour to this most highly-respected stranger, from what he was in his own family at home. His manners now, though not polished, were more than passable; they were grateful, animated, manly; his expressions were those of an attached father, and a sensible man; – his loud tones did very well in the open air, and there was not a single oath to be heard. Such was his instinctive compliment to the good manners of Mr Crawford; and be the consequence what it might, Fanny's immediate feelings were infinitely soothed. 15

The conclusion of the two gentlemen's civilities was an offer of Mr Price's to take Mr Crawford into the dock-yard, which Mr Crawford, desirous of accepting as a favour, what was intended as such, though he had seen the dock-yard again and again; and hoping to be so much the longer with Fanny, was very gratefully disposed 20

to avail himself of, if the Miss Prices were not afraid of the fatigue; and as it was somehow or other ascertained, or inferred, or at least acted upon, that they were not at all afraid, to the dock-yard they were all to go; and, but for Mr Crawford, Mr Price would have turned thither directly, without the smallest consideration for his daughters' errands in the High Street. He took care, however, that they should be allowed to go to the shops they came out expressly to visit; and it did not delay them long, for Fanny could so little bear to excite impatience, or be waited for, that before the gentlemen, as they stood at the door, could do more than begin upon the last naval regulations, or settle the number of three deckers now in commission, their companions were ready to proceed.

45

50

Chapter 41

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

- 4 **Either** (a) '*The Pardoner's Prologue and Tale* show human nature to lack any redeeming virtues – people are greedy, weak and hypocritical.'

Discuss Chaucer's poetic methods and concerns in the *Pardoner's Prologue and Tale* in the light of this comment.

- Or** (b) Write a critical appreciation of the following passage, showing the ways in which it contributes to your understanding of the Pardoner's methods.

'Goode men and wommen, o thyng warne I yow:
 If any wight be in this chirche now
 That hath doon synne horrible, that he
 Dar nat, for shame, of it yshryven be,
 Or any womman, be she yong or old, 5
 That hath ymaad hir housbonde cokewold,
 Swich folk shal have no power ne no grace
 To offren to my relikes in this place.
 And whoso fyndeth hym out of swich blame,
 He wol come up and offre in Goddes name, 10
 And I assoille him by the auctoritee
 Which that by bulle ygraunted was to me.'
 By this gaude have I wonne, yeer by yeer,
 An hundred mark sith I was pardoner.
 I stonde lyk a clerk in my pulpet, 15
 And whan the lewed peple is doun yset,
 I preche so as ye han herd bifoore,
 And telle an hundred false japes moore.
 Thanne peyne I me to strecche forth the nekke,
 And est and west upon the peple I bekke, 20
 As dooth a dowve sittynge on a berne.
 Myne handes and my tonge goon so yerne
 That it is joye to se my bisynesse.
 Of avarice and of swich cursednesse
 Is al my prechyng, for to make hem free 25
 To yeven hir pens, and namely unto me.
 For myn entente is nat but for to wynne,
 And nothyng for correccioun of synne.
 I rekke nevere, whan that they been beryed,
 Though that hir soules goon a-blakeberied! 30
 For certes, many a predicacioun
 Comth ofte tyme of yvel entencioun;
 Som for plesance of folk and flaterye,
 To been avaunced by ypocrisye,
 And som for veyne glorie, and som for hate. 35
 For whan I dar noon oother weyes debate,
 Thanne wol I styngge hym with my tonge smerte
 In prechyng, so that he shal nat asterte
 To been defamed falsly, if that he
 Hath trespassed to my bretheren or to me. 40
 For though I telle noght his propre name,
 Men shal wel knowe that it is the same,
 By signes, and by othere circumstances.
 Thus quyte I folk that doon us displeances;
 Thus spitte I out my venym under hewe 45
 Of hoolynesse, to semen hooly and trewe.

CHARLES DICKENS: *Hard Times*

- 5 **Either** (a) What in your view do Sleary's circus and the circus people contribute to the meaning and effects of *Hard Times*?
- Or** (b) Discuss Dickens's presentation of Slackbridge in the following passage, showing how the features you notice are characteristic of Dickens's methods. You should pay close attention to language and narrative techniques in your answer.

"Oh my friends, the down-trodden operatives of Coketown! Oh my friends and fellow-countrymen, the slaves of an iron-handed and a grinding despotism! Oh my friends and fellow-sufferers, and fellow-workmen, and fellow-men! I tell you that the hour is come, when we must rally round one another as One united power, and crumble into dust the oppressors that too long have battered upon the plunder of our families, upon the sweat of our brows, upon the labour of our hands, upon the strength of our sinews, upon the God-created glorious rights of Humanity, and upon the holy and eternal privileges of Brotherhood!" 5

"Good!" "Hear, hear, hear!" "Hurrah!" and other cries, arose in many voices from various parts of the densely crowded and suffocatingly close Hall, in which the orator, perched on a stage, delivered himself of this and what other froth and fume he had in him. He had declaimed himself into a violent heat, and was as hoarse as he was hot. By dint of roaring at the top of his voice under a flaring gaslight, clenching his fists, knitting his brows, setting his teeth, and pounding with his arms, he had taken so much out of himself by this time, that he was brought to a stop, and called for a glass of water. 10 15

As he stood there, trying to quench his fiery face with his drink of water, the comparison between the orator and the crowd of attentive faces turned towards him, was extremely to his disadvantage. Judging him by Nature's evidence, he was above the mass in very little but the stage on which he stood. In many great respects he was essentially below them. He was not so honest, he was not so manly, he was not so good-humoured; he substituted cunning for their simplicity, and passion for their safe solid sense. An ill-made, high-shouldered man, with lowering brows, and his features crushed into an habitually sour expression, he contrasted most unfavourably, even in his mongrel dress, with the great body of his hearers in their plain working clothes. Strange as it always is to consider any assembly in the act of submissively resigning itself to the dreariness of some complacent person, lord or commoner, whom three-fourths of it could, by no human means, raise out of the slough of inanity to their own intellectual level, it was particularly strange, and it was even particularly affecting, to see this crowd of earnest faces, whose honesty in the main no competent observer free from bias could doubt, so agitated by such a leader. 20 25 30

Chapter 4, Book 2

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

- 6 **Either** (a) Discuss Donne's use of imagery drawn from science and scientific discoveries in his poems. You should refer to at least **three** poems in your answer.
- Or** (b) Paying close attention to language, tone and imagery, write a critical appreciation of the following poem, relating it to Donne's methods and concerns in other poems in your selection.

A Valediction: forbidding mourning

As virtuous men passe mildly'away,
 And whisper to their soules, to goe,
 Whilst some of their sad friends doe say,
 The breath goes now, and some say, no:

So let us melt, and make no noise, 5
 No teare-floods, nor sigh-tempests move,
 'Twere prophanation of our joyes
 To tell the layetie our love.

Moving of th'earth brings harmes and feares, 10
 Men reckon what it did and meant,
 But trepidation of the spheares,
 Though greater farre, is innocent.

Dull sublunary lovers love 15
 (Whose soule is sense) cannot admit
 Absence, because it doth remove
 Those things which elemented it.

But we by a'love, so much refin'd, 20
 That our selves know not what it is,
 Inter-assured of the mind,
 Care lesse, eyes, lips, and hands to misse.

Our two soules therefore, which are one,
 Though I must goe, endure not yet
 A breach, but an expansion,
 Like gold to ayery thinnesse beate.

If they be two, they are two so 25
 As stiffe twin compasses are two,
 Thy soule the fixt foot, makes no show
 To move, but doth, if the'other doe.

And though it in the center sit, 30
 Yet when the other far doth rome,
 It leanes, and hearkens after it,
 And growes erect, as it comes home.

Such wilt thou be to mee, who must 35
 Like th'other foot, obliquely runne;
 Thy firmnes makes my circle just,
 And makes me end, where I begunne.

GEORGE ELIOT: *Silas Marner*

- 7 **Either** (a) In what ways and to what effects are relationships between men and women explored in the novel?
- Or** (b) Write a critical appreciation of the following extract, showing its significance to the novel as a whole and commenting in particular on Eliot's narrative techniques.

He reached his door in much satisfaction that his errand was done: he opened it, and to his short-sighted eyes everything remained as he had left it, except that the fire sent out a welcome increase of heat. He trod about the floor while putting by his lantern and throwing aside his hat and sack, so as to merge the marks of Dunstan's feet on the sand in the marks of his own nailed boots. Then he moved his pork nearer to the fire, and sat down to the agreeable business of tending the meat and warming himself at the same time. 5

Any one who had looked at him as the red light shone upon his pale face, strange straining eyes, and meagre form, would perhaps have understood the mixture of contemptuous pity, dread, and suspicion with which he was regarded by his neighbours in Raveloe. Yet few men could be more harmless than poor Marner. In his truthful simple soul, not even the growing greed and worship of gold could beget any vice directly injurious to others. The light of his faith quite put out, and his affections made desolate, he had clung with all the force of his nature to his work and his money; and like all objects to which a man devotes himself, they had fashioned him into correspondence with themselves. His loom, as he wrought in it without ceasing, had in its turn wrought on him, and confirmed more and more the monotonous craving for its monotonous response. His gold, as he hung over it and saw it grow, gathered his power of loving together into a hard isolation like its own. 10 15

As soon as he was warm he began to think it would be a long while to wait till after supper before he drew out his guineas, and it would be pleasant to see them on the table before him as he ate his unwonted feast. For joy is the best of wine, and Silas's guineas were a golden wine of that sort. 20

He rose and placed his candle unsuspectingly on the floor near his loom, swept away the sand without noticing any change, and removed the bricks. The sight of the empty hole made his heart leap violently, but the belief that his gold was gone could not come at once – only terror, and the eager effort to put an end to the terror. He passed his trembling hand all about the hole, trying to think it possible that his eyes had deceived him, then he held the candle in the hole and examined it curiously, trembling more and more. At last he shook so violently that he let fall the candle, and lifted his hands to his head, trying to steady himself, that he might think. Had he put his gold somewhere else, by a sudden resolution last night, and then forgotten it? A man falling into dark waters seeks a momentary footing even on sliding stones; and Silas, by acting as if he believed in false hopes, warded off the moment of despair. He searched in every corner, he turned his bed over, and shook it, and kneaded it; he looked in his brick oven where he laid his sticks. When there was no other place to be searched, he knelt down again and felt once more all round the hole. There was no untried refuge left for a moment's shelter from the terrible truth. 25 30 35

Yes, there was a sort of refuge which always comes with the prostration of thought under an overpowering passion: it was that expectation of impossibilities, that belief in contradictory images, which is still distinct from madness, because it is capable of being dissipated by the external fact. Silas got up from his knees trembling, and looked round at the table: didn't the gold lie there after all? The table was bare. Then he turned and looked behind him – looked all round his dwelling, seeming to strain his brown eyes after some possible appearance of the bags where he had already sought them in vain. He could see every object in his cottage – and his gold was not there. 40 45

Part I, Chapter 5

ALEXANDER POPE: *The Rape of the Lock*

- 8 **Either** (a) Discuss the methods which Pope uses to create humour and comedy in *The Rape of the Lock*.
- Or** (b) Discuss the methods and poetic effects of Pope's writing, by close reference to the language and tone of the following passage.

Amid the circle, on the gilded mast,
 Superior by the head, was Ariel placed;
 His purple pinions opening to the sun,
 He raised his azure wand, and thus begun:
 'Ye, sylphs and sylphids, to your chief give ear, 5
 Fays, fairies, genii, elves, and demons hear!
 Ye know the spheres and various tasks assigned,
 By laws eternal, to the aerial kind.
 Some in the fields of purest ether play,
 And bask and whiten in the blaze of day. 10
 Some guide the course of wandering orbs on high,
 Or roll the planets through the boundless sky.
 Some, less refined, beneath the moon's pale light
 Pursue the stars that shoot athwart the night,
 Or suck the mists in grosser air below, 15
 Or dip their pinions in the painted bow,
 Or brew fierce tempests on the wintry main,
 Or o'er the glebe distil the kindly rain.
 Others on earth o'er human race preside,
 Watch all their ways, and all their actions guide: 20
 Of these the chief the care of nations own,
 And guard with arms divine the British throne.
 'Our humbler province is to tend the fair –
 Not a less pleasing, though less glorious care:
 To save the powder from too rude a gale, 25
 Nor let the imprisoned essences exhale;
 To draw fresh colours from the vernal flowers,
 To steal from rainbows ere they drop in showers
 A brighter wash: to curl their waving hairs,
 Assist their blushes, and inspire their airs – 30
 Nay oft, in dreams, invention we bestow,
 To change a flounce, or add a furbelow.
 'This day, black omens threat the brightest fair
 That e'er deserved a watchful spirit's care:
 Some dire disaster, or by force, or slight – 35
 But what, or where, the fates have wrapped in night.
 Whether the nymph shall break Diana's law,
 Or some frail china jar receive a flaw,
 Or stain her honour, or her new brocade,
 Forget her prayers, or miss a masquerade, 40
 Or lose her heart, or necklace, at a ball –
 Or whether Heaven has doomed that Shock must fall.
 Haste then, ye spirits! to your charge repair:
 The fluttering fan be Zephyretta's care;
 The drops to thee, Brilliante, we consign; 45
 And, Momentilla, let the Watch be thine;
 Do thou, Crispissa, tend her favourite lock –
 Ariel himself shall be the guard of Shock.

Canto II

GERARD MANLEY HOPKINS: *Selected Poems*

- 9 **Either** (a) Discuss the ways in which Hopkins presents humanity's effect on the natural world. You should refer to at least **three** poems in your answer.
- Or** (b) Paying close attention to language, tone and imagery, write a critical appreciation of the following poem, commenting on how far the features you notice are characteristic of Hopkins's methods and concerns in other poems in your selection.

To what serves Mortal Beauty?

To what serves mortal beauty – dangerous; does set danc-
 Ing blood – the O-seal-that-so feature, flung prouder form
 Than Purcell tune lets tread to? See: it does this: keeps warm
 Men's wit to the things that are; to what good means – where a glance
 Master more may than gaze, gaze out of countenance. 5
 Those lovely lads once, wet-fresh windfalls of war's storm,
 How then should Gregory, a father, have gleanèd else from swarm-
 Èd Rome? But God to a nation dealt that day's dear chance.
 To man, that once would worship block or barren stone,
 Our law says: love what are love's worthiest, were all known; 10
 World's loveliest – men's selves. Self flashes off frame and face.
 What do then? how meet beauty? Merely meet it; own,
 Home at heart, heaven's sweet gift; then leave, let that alone.
 Yea, wish that though, wish all, God's better beauty, grace.

JOHN WEBSTER: *The Duchess of Malfi*

10 **Either** (a) In what ways and to what effect does Webster present court life and courtiers in the play?

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

[Enter PESCARA and DOCTOR.]

PESCARA: Now doctor, may I visit your patient?
 DOCTOR: If't please your lordship: but he's instantly
 To take the air here in the gallery,
 By my direction. 5

PESCARA: Pray thee, what's his disease?
 DOCTOR: A very pestilent disease, my lord,
 They call lycanthropia.

PESCARA: What's that?
 I need a dictionary to't. 10

DOCTOR: I'll tell you:
 In those that are possess'd with't there o'erflows
 Such melancholy humour, they imagine
 Themselves to be transformed into wolves,
 Steal forth to churchyards in the dead of night, 15
 And dig dead bodies up: as two nights since
 One met the Duke, 'bout midnight in a lane
 Behind St Mark's church, with the leg of a man
 Upon his shoulder; and he howl'd fearfully:
 Said he was a wolf: only the difference 20
 Was, a wolf's skin was hairy on the outside,
 His on the inside: bade them take their swords,
 Rip up his flesh, and try: straight I was sent for,
 And having minister'd to him, found his Grace
 Very well recovered. 25

PESCARA: I am glad on't.
 DOCTOR: Yet not without some fear
 Of a relapse: if he grow to his fit again
 I'll go a nearer way to work with him
 Than ever Paracelsus dream'd of. If 30
 They'll give me leave, I'll buffet this madness out of him.
 Stand aside: he comes.
[Enter CARDINAL, FERDINAND, MALATESTES and BOSOLA, who remains in the background.]

FERDINAND: Leave me. 35
 MALATESTES: Why doth your lordship love this solitariness?
 FERDINAND: Eagles commonly fly alone. They are crows,
 daws, and starlings that flock together. Look, what's that
 follows me?

MALATESTES: Nothing, my lord. 40
 FERDINAND: Yes.
 MALATESTES: 'Tis your shadow.
 FERDINAND: Stay it; let it not haunt me.

MALATESTES: Impossible, if you move, and the sun shine.
FERDINAND: I will throttle it. 45
[Throws himself upon his shadow.]
MALATESTES: O, my lord: you are angry with nothing.
FERDINAND: You are a fool. How is't possible I should
catch my shadow unless I fall upon't? When I go to hell, I
mean to carry a bribe: for look you, good gifts evermore 50
make way for the worst persons.
PESCARA: Rise, good my lord.
FERDINAND: I am studying the art of patience.

Act 5, Scene 2

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