

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Pearson Edexcel
International
Advanced Level

Centre Number

--	--	--	--	--

Candidate Number

--	--	--	--	--

Monday 25 January 2021

Afternoon (Time: 2 hours)

Paper Reference **WET04/01**

English Literature

International Advanced Level

Unit 4: Shakespeare and Pre-1900 Poetry

You must have:

Source Booklet (enclosed)

Prescribed texts (clean copies)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question from Section A and **one** question from Section B.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 50.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

P63902RA

©2021 Pearson Education Ltd.

1/1/1/1



P 6 3 9 0 2 R A 0 1 2 8



Pearson

SECTION A: Shakespeare

Answer ONE question from this section.

Write your answer in the space provided.

Measure for Measure

EITHER:

- 1 'The drama of the play centres on conspiracies.'

In the light of this statement, explore the ways in which Shakespeare presents the effects of secrecy in *Measure for Measure*.

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR:

- 2 'The play gives the audience a vivid presentation of a society that has lost its sense of right and wrong.'

In the light of this statement, explore the ways in which Shakespeare presents a society that lacks morality in *Measure for Measure*.

In your answer, you must consider relevant contextual factors.

(Total for Question 2 = 25 marks)

The Taming of the Shrew

EITHER:

- 3 'Throughout the play, the old are mocked by the young.'

In the light of this statement, explore the ways in which Shakespeare presents the older generation in *The Taming of the Shrew*.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR:

- 4 'In *The Taming of the Shrew*, Shakespeare presents the audience with vastly different relationships.'

In the light of this statement, explore the nature of Katherina and Petruccio's relationship in contrast with that of Bianca and Lucentio.

In your answer, you must consider relevant contextual factors.

(Total for Question 4 = 25 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Hamlet**EITHER:**

- 5 'In *Hamlet*, nothing is secure, there are no certainties, no trust.'

In the light of this statement, explore the ways Shakespeare creates a world of uncertain values.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR:

- 6 'The dramatic power of this play is considerably helped by the different settings.'

In the light of this statement, explore the ways in which Shakespeare uses different settings in *Hamlet*.

In your answer, you must consider relevant contextual factors.

(Total for Question 6 = 25 marks)

King Lear**EITHER:**

- 7 'The ending of *King Lear* could be seen both as unbearably tragic, and as offering hope.'

In the light of this statement, explore the ending of the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR:

- 8 'Edmund, obviously, is presented as a villain, but the audience may have conflicting feelings about this complex character.'

In the light of this statement, explore the ways in which Shakespeare presents the character of Edmund in *King Lear*.

In your answer, you must consider relevant contextual factors.

(Total for Question 8 = 25 marks)



Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 1

Question 2

Question 3

Question 4

Question 5

Question 6

Question 7

Question 8

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 25 horizontal dotted lines.

TOTAL FOR SECTION A = 25 MARKS



SECTION B

Pre-1900 Poetry

Answer ONE question from this section.

You must select your second poem from the prescribed list for your studied collection.

The poems are listed in the Source Booklet on pages 3 to 5.

Write your answer in the space provided.

Prescribed text: *Metaphysical Poetry*, editor Colin Burrow

EITHER:

9 Read the poem *Redemption* by George Herbert on page 6 of the Source Booklet.

Explore the ways in which divine poems make use of situations that are not specifically religious. Use this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR:

10 Read the poem *The Apparition* by John Donne on page 7 of the Source Booklet.

Explore the ways in which direct address to another is used in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

(Total for Question 10 = 25 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Prescribed text: *English Romantic Verse*, editor David Wright

EITHER:

- 11** Read the poem *Ode on Melancholy* by John Keats on page 8 of the Source Booklet.

Explore the ways in which beauty is presented in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

OR:

- 12** Read the poem *The Rime of the Ancient Mariner* by Samuel Taylor Coleridge on pages 9–24 of the Source Booklet.

Explore the ways in which contrast is presented in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

(Total for Question 12 = 25 marks)

Prescribed text: *The New Oxford Book of Victorian Verse*, editor Christopher Ricks

EITHER:

- 13** Read the poem *Remember* by Christina G. Rossetti on page 25 of the Source Booklet.

Explore the ways in which a shift in mood or attitude is presented in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

(Total for Question 13 = 25 marks)

OR:

- 14** Read the poem *Meeting at Night* by Robert Browning on page 26 of the Source Booklet.

Explore the ways in which anticipation is presented in this poem and **one** other poem from your prescribed list.

In your answer, you must consider relevant contextual factors.

(Total for Question 14 = 25 marks)



Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 9

Question 10

Question 11

Question 12

Question 13

Question 14

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 25 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Large writing area with horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 25 horizontal dotted lines.

TOTAL FOR SECTION B = 25 MARKS
TOTAL FOR PAPER = 50 MARKS



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



Pearson Edexcel International Advanced Level

Monday 25 January 2021

Afternoon (Time: 2 hours)

Paper Reference **WET04/01**

English Literature

International Advanced Level

Unit 4: Shakespeare and Pre-1900 Poetry

Source Booklet

Do not return this Source Booklet with the question paper.

Turn over ►

P63902RA

©2021 Pearson Education Ltd.

1/1/1/1



P 6 3 9 0 2 R A



Pearson

Contents	Page
Prescribed poetry <i>Metaphysical Poetry</i>	3
Prescribed poetry <i>English Romantic Verse</i>	4
Prescribed poetry <i>The New Oxford Book of Victorian Verse</i>	5
Question 9 <i>Redemption</i> by George Herbert	6
Question 10 <i>The Apparition</i> by John Donne	7
Question 11 <i>Ode on Melancholy</i> by John Keats	8
Question 12 <i>The Rime of the Ancient Mariner</i> by Samuel Taylor Coleridge	9
Question 13 <i>Remember</i> by Christina G. Rossetti	25
Question 14 <i>Meeting at Night</i> by Robert Browning	26

Prescribed poetry

Metaphysical Poetry, editor Colin Burrow (Penguin, 2006) ISBN 9780140424447		
Poem title	Poet	Page number
The Flea	John Donne	4
The Good Morrow		5
Song ('Go and catch a falling star')		6
Woman's Constancy		7
The Sun Rising		8
A Valediction of Weeping		19
A Nocturnal Upon St Lucy's Day, Being the Shortest Day		21
The Apparition		22
Elegy: To his Mistress Going to Bed		29
'At the Round Earth's Imagined Corners'		31
'Death be not Proud'		32
'Batter my Heart'		33
A Hymn to God the Father		36
Redemption		George Herbert
The Collar	78	
The Pulley	79	
Love III	87	
To My Mistress Sitting by a River's Side: An Eddy	Thomas Carew	89
To a Lady that Desired I Would Love Her		95
A Song ('Ask me no more where Jove bestows')		98
A Letter to her Husband, Absent upon Public Engagement	Anne Bradstreet	135
Song: To Lucasta, Going to the Wars	Richard Lovelace	182
The Nymph Complaining for the Death of her Fawn	Andrew Marvell	195
To His Coy Mistress		198
The Definition of Love		201
Unprofitableness	Henry Vaughan	219
The World		220
To My Excellent Lucasia, on Our Friendship	Katherine Philips	240
A Dialogue of Friendship Multiplied		241
Orinda to Lucasia		242

Prescribed poetry

English Romantic Verse, editor David Wright (Penguin Classics, 1973) ISBN 9780140421026		
Poem title	Poet	Page number
Songs of Innocence: Holy Thursday	William Blake	69
Songs of Experience: Holy Thursday		73
Songs of Experience: The Sick Rose		73
Songs of Experience: The Tyger		74
Songs of Experience: London		75
Lines Written in Early Spring	William Wordsworth	108
Lines Composed a Few Miles above Tintern Abbey		109
Ode: Intimations of Immortality		133
The Rime of the Ancient Mariner	Samuel Taylor Coleridge	155
Lines Inscribed upon a Cup Formed from a Skull	George Gordon, Lord Byron	211
Fare Thee Well		212
So We'll Go no more A Roving		213
On This Day I Complete My Thirty-Sixth Year		232
'The cold earth slept below'	Percy Bysshe Shelley	242
Stanzas Written in Dejection, near Naples		243
Ode to the West Wind		246
The Question		249
Ode to a Nightingale	John Keats	276
Ode on a Grecian Urn		279
To Autumn		282
Ode on Melancholy		283
Sonnet on the Sea		287
To a Wreath of Snow		341
R. Alcona to J. Brenzaida	Emily Brontë	342
Julian M. and A.G Rochelle		343
Last Lines		348

Note for prescribed list of poems for English Romantic Verse:
The Rime of the Ancient Mariner is counted as the equivalent of five poems.

Prescribed poetry

**The New Oxford Book of Victorian Verse, editor Christopher Ricks (OUP, 2008)
ISBN 9780199556311**

Poem title	Poet	Page number
From In Memoriam: VII 'Dark house, by which once more I stand'	Alfred Tennyson	23
From In Memoriam: XCV 'By night we linger'd on the lawn'		28
From Maud: I.xi 'O let the solid ground'		37
From Maud: I.xviii 'I have led her home, my love, my only friend'		38
From Maud: I.xxii 'Come into the garden, Maud'		40
From Maud: II.iv 'O that 'twere possible'		43
The Visionary	Emily Brontë and Charlotte Brontë	61
Grief	Elizabeth Barrett Browning	101
From Sonnets from the Portuguese XXIV 'Let the world's sharpness, like a closing knife'		102
The Best Thing in the World		115
'Died...'		116
My Last Duchess	Robert Browning	117
Home-Thoughts, from Abroad		124
Meeting at Night		125
Love in a Life		134
'The Autumn day its course has run – the Autumn evening falls'	Charlotte Brontë	213
'The house was still – the room was still'		214
'I now had only to retrace'		214
'The Nurse believed the sick man slept'		215
Stanzas – ['Often rebuked, yet always back returning']	Charlotte Brontë (perhaps by Emily Brontë)	215
Remember	Christina Rossetti	278
Echo		278
May		280
A Birthday		280
Somewhere or Other		297
At an Inn		465
'I Look into My Glass'	Thomas Hardy	466
Drummer Hodge		467
A Wife in London		467
The Darkling Thrush		468

Question 9

***Redemption* by George Herbert**

Having been tenant long to a rich Lord,
Not thriving, I resolvèd to be bold,
And make a suit unto him, to afford
A new small-rented lease, and cancel th' old.

In heaven at his manor I him sought:
They told me there, that he was lately gone
About some land, which he had dearly bought
Long since on earth, to take possession.

I straight returned, and knowing his great birth,
Sought him accordingly in great resorts;
In cities, theatres, gardens, parks, and courts.
At length I heard a raggèd noise and mirth

Of thieves and murderers: there I him espied,
Who straight 'Your suit is granted' said, and died.

Question 10

***The Apparition* by John Donne**

When by thy scorn, O murderess, I am dead,
 And that thou thinkst thee free
From all solicitation from me,
Then shall my ghost come to thy bed,
And thee, feigned vestal, in worse arms shall see;
Then thy sick taper will begin to wink,
And he, whose thou art then, being tired before,
Will, if thou stir, or pinch to wake him, think
 Thou call'st for more,
And in false sleep will from thee shrink,
And then, poor aspen wretch, neglected thou
Bathed in a cold quicksilver sweat wilt lie
 A verier ghost than I;
What I will say, I will not tell thee now,
Lest that preserve thee'; and since my love is spent,
I' had rather thou shouldst painfully repent,
Than by my threat'nings rest still innocent.

Question 11

***Ode on Melancholy* by John Keats**

No, no, go not to Lethe, neither twist
 Wolf's-bane, tight-rooted, for its poisonous wine;
Nor suffer thy pale forehead to be kiss'd
 By nightshade, ruby grape of Proserpine;
Make not your rosary of yew-berries,
 Nor let the beetle, nor the death-moth be
 Your mournful Psyche, nor the downy owl
A partner in your sorrow's mysteries;
For shade to shade will come too drowsily,
 And drown the wakeful anguish of the soul.

But when the melancholy fit shall fall
 Sudden from heaven like a weeping cloud,
That fosters the droop-headed flowers all,
 And hides the green hill in an April shroud;
Then glut thy sorrow on a morning rose,
 Or on the rainbow of the salt sand-wave,
 Or on the wealth of globed peonies;
Or if thy mistress some rich anger shows,
 Emprison her soft hand, and let her rave,
 And feed deep, deep upon her peerless eyes.

She dwells with Beauty—Beauty that must die;
 And Joy, whose hand is ever at his lips
Bidding adieu; and aching Pleasure nigh,
 Turning to Poison while the bee-mouth sips;
Ay, in the very temple of delight
 Veil'd Melancholy has her sovran shrine,
 Though seen of none save him whose strenuous tongue
 Can burst Joy's grape against his palate fine;
His soul shalt taste the sadness of her might,
 And be among her cloudy trophies hung.

Question 12

***The Rime of the Ancient Mariner* by Samuel Taylor Coleridge**

PART I

*An ancient Mariner
meeteth three gallants
bidden to a wedding-
feast, and detaineth one.*

It is an ancient Mariner,
And he stoppeth one of three.
'By thy long beard and glittering eye,
Now wherefore stopp'st thou me?

'The Bridegroom's doors are opened wide,
And I am next of kin;
The guests are met, the feast is set:
May'st hear the merry din.'

He holds him with his skinny hand,
'There was a ship,' quoth he.
'Hold off! unhand me, grey-beard loon!
Eftsoons his hand dropt he.

*The wedding guest is
spell-bound by the eye of
the old seafaring man,
and constrained to hear
his tale*

He holds him with his glittering eye -
The Wedding-Guest stood still,
And listens like a three years' child:
The Mariner hath his will.

The Wedding-Guest sat on a stone:
He cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.

The ship was cheered, the harbour cleared,
Merrily did we drop
Below the kirk, below the hill,
Below the light house top.

*The Mariner tells how the
ship sailed southward
with a good wind and
fair weather, till it reached
the Line.*

The Sun came up upon the left,
Out of the sea came he!
And he shone bright, and on the right
Went down into the sea.

Higher and higher every day,
Till over the mast at noon -
The Wedding-Guest here beat his breast,
For he heard the loud bassoon.

*The wedding guest
heareth the bridal
music; but the Mariner
continueth his tale.*

The bride hath paced into the hall,
Red as a rose is she;
Nodding their heads before her goes
The merry minstrelsy.

The Wedding-Guest he beat his breast,
Yet he cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.

*The ship drawn by a storm
toward the south pole.*

And now the Storm-blast came, and he
Was tyrannous and strong:
He struck with his o'ertaking wings,
And chased us south along.

With sloping masts and dipping prow,
As who pursued with yell and blow
Still treads the shadow of his foe,
And forward bends his head,
The ship drove fast, loud roared the blast,
The southward aye we fled.

And now there came both mist and snow,
And it grew wondrous cold:
And ice, mast-high, came floating by,
As green as emerald.

*The land of ice, and of
fearful sounds where no
living thing was to be
seen.*

And through the drifts the snowy clifts
Did send a dismal sheen:
Nor shapes of men nor beasts we ken -
The ice was all between.

The ice was here, the ice was there,
The ice was all around:
It cracked and growled, and roared and howled,
Like noises in a swound!

*Till a great sea-bird,
called the Albatross, came
through the snow-fog,
and was received with
great joy and hospitality.*

At length did cross an Albatross,
Thorough the fog it came;
As if it had been a Christian soul,
We hailed it in God's name.

It ate the food it ne'er had eat,
And round and round it flew.
The ice did split with a thunder-fit;
The helmsman steered us through!

*And lo! the Albatross
proveth a bird of good
omen, and followeth
the ship as it returned
northward through fog
and floating ice.*

And a good south wind sprung up behind;
The Albatross did follow,
And every day, for food or play,
Came to the mariners' hollo!

In mist or cloud, on mast or shroud,
It perched for vespers nine;
Whiles all the night, through fog-smoke white,
Glimmered the white moon-shine.

*The ancient Mariner
inhospitably killeth the
pious bird of good omen.*

'God save thee, ancient Mariner!
From the fiends, that plague thee thus! -
Why look'st thou so?' - With my cross-bow
I shot the Albatross.

PART II

The Sun now rose upon the right:
Out of the sea came he,
Still hid in mist, and on the left
Went down into the sea.

And the good south wind still blew behind,
But no sweet bird did follow,
Nor any day for food or play
Came to the mariners' hollo!

*His shipmates cry out
against the ancient
Mariner, for killing the
bird of good luck.*

And I had done an hellish thing,
And it would work 'em woe:
For all averred, I had killed the bird
That made the breeze to blow.
Ah wretch! said they, the bird to slay,
That made the breeze to blow!

*But when the fog cleared
off, they justify the same,
and thus
make themselves
accomplices in the crime.*

Nor dim nor red, like God's own head,
The glorious Sun uprist:
Then all averred, I had killed the bird
That brought the fog and mist.
'Twas right, said they, such birds to slay,
That bring the fog and mist.

*The fair breeze continues;
the ship enters the
Pacific Ocean, and sails
northward, even till it
reaches the Line.*

The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.

*The ship hath been
suddenly becalmed.*

Down dropt the breeze, the sails dropt down,
'Twas sad as sad could be;
And we did speak only to break
The silence of the sea!

All in a hot and copper sky,
The bloody Sun, at noon,
Right up above the mast did stand,
No bigger than the Moon.

Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.

*And the Albatross begins
to be avenged.*

Water, water, every where,
And all the boards did shrink;
Water, water, every where,
Nor any drop to drink.

The very deep did rot: O Christ!
That ever this should be!
Yea, slimy things did crawl with legs
Upon the slimy sea.

About, about, in reel and rout
The death-fires danced at night;
The water, like a witch's oils,
Burnt green, and blue and white.

*A Spirit had followed
them; one of the invisible
inhabitants of this
planet, neither departed
souls nor angels;
concerning whom the
learned Jew, Josephus,
and the Platonic
Constantinopolitan,
Michael Psellus, may be
consulted. They are very
numerous, and there is
no climate or element
without one or more.*

And some in dreams assured were
Of the spirit that plagued us so;
Nine fathom deep he had followed us
From the land of mist and snow.

And every tongue, through utter drought,
Was withered at the root;
We could not speak, no more than if
We had been choked with soot.

*The shipmates in their
sore distress would fain
throw the whole guilt on
the ancient Mariner, in
sign whereof they hang
the dead sea-bird round
his neck.*

Ah! well a-day! what evil looks
Had I from old and young!
Instead of the cross, the Albatross
About my neck was hung.

PART III

There passed a weary time. Each throat
Was parched, and glazed each eye.
A weary time! a weary time!
How glazed each weary eye,
When looking westward, I beheld
A something in the sky.

*The ancient Mariner
beholdeth a sign in the
element afar off.*

At first it seemed a little speck,
And then it seem'd a mist;
It moved and moved, and took at last
A certain shape, I wist.

At its nearer approach, it seemeth him to be a ship; and at a dear ransom he freeth his speech from the bonds of thirst.

A flash of joy;

And horror follows. For can it be a ship that comes onward without wind or tide?

It seemeth him but the skeleton of a ship.

And its ribs are seen as bars on the face of the setting Sun. The Spectre-woman and her Death-mate, and no other on board the skeleton-ship.

Like vessel, like crew!

A speck, a mist, a shape, I wist!
And still it neared and neared:
As if it dodged a water-sprite,
It plunged and tacked and veered.

With throats unslaked, with black lips baked,
We could nor laugh nor wail;
Through utter drought all dumb we stood!
I bit my arm, I sucked the blood,
And cried, A sail! a sail!

With throats unslaked, with black lips baked,
Agape they heard me call:
Gramercy! they for joy did grin,
And all at once their breath drew in,
As they were drinking all.

See! see! (I cried) she tacks no more!
Hither to work us weal;
Without a breeze, without a tide,
She steadies with upright keel!

The western wave was all a-flame,
The day was well nigh done!
Almost upon the western wave
Rested the broad bright Sun;
When that strange shape drove suddenly
Betwixt us and the Sun.

And straight the Sun was flecked with bars,
(Heaven's Mother send us grace!),
As if through a dungeon-grate he peered
With broad and burning face.

Alas! (thought I, and my heart beat loud)
How fast she nears and nears!
Are those her sails that glance in the Sun,
Like restless gossameres?

Are those her ribs through which the Sun
Did peer, as through a grate?
And is that Woman all her crew?
Is that a Death? and are there two?
Is Death that woman's mate?

Her lips were red, her looks were free,
Her locks were yellow as gold:
Her skin was as white as leprosy,
The Night-mare Life-in-Death was she,
Who thicks man's blood with cold.

*Death and Life-in-death
have diced for the ship's
crew, and she (the latter)
winneth the ancient
Mariner.*

The naked hulk alongside came,
And the twain were casting dice;
'The game is done! I've won! I've won!'
Quoth she, and whistles thrice.

*No twilight within the
courts of the sun.*

The Sun's rim dips; the stars rush out:
At one stride comes the dark;
With far-heard whisper, o'er the sea,
Off shot the spectre-bark.

At the rising of the Moon,

We listened and looked sideways up!
Fear at my heart, as at a cup,
My life-blood seemed to sip!
The stars were dim, and thick the night,
The steersman's face by his lamp gleamed white;
From the sails the dew did drip -
Till clomb above the eastern bar
The hornèd Moon, with one bright star
Within the nether tip.

One after another,

One after one, by the star-dogged Moon,
Too quick for groan or sigh,
Each turned his face with a ghastly pang,
And cursed me with his eye.

*His shipmates drop down
dead.*

Four times fifty living men,
(And I heard nor sigh nor groan),
With heavy thump, a lifeless lump,
They dropped down one by one.

*But Life-in-Death begins
her work on the ancient
Mariner.*

The souls did from their bodies fly,-
They fled to bliss or woe!
And every soul, it passed me by
Like the whizz of my cross-bow!

PART IV

*The wedding guest
feareth that a Spirit is
talking to him.*

'I fear thee, ancient Mariner!
I fear thy skinny hand!
And thou art long, and lank, and brown,
As is the ribbed sea-sand.

*But the ancient Mariner
assureth him of his bodily
life, and proceedeth
to relate his horrible
penance.*

I fear thee and thy glittering eye,
And thy skinny hand so brown.'-
Fear not, fear not, thou Wedding-Guest!
This body dropt not down.

Alone, alone, all, all alone,
Alone on a wide wide sea!
And never a saint took pity on
My soul in agony.

*He despiseth the creatures
of the calm,*

The many men, so beautiful!
And they all dead did lie:
And a thousand thousand slimy things
Lived on; and so did I.

*And envieth that they
should live, and so many
lie dead.*

I looked upon the rotting sea,
And drew my eyes away;
I looked upon the rotting deck,
And there the dead men lay.

I looked to heaven, and tried to pray;
But or ever a prayer had gusht,
A wicked whisper came, and made
My heart as dry as dust.

I closed my lids, and kept them close,
And the balls like pulses beat;
For the sky and the sea, and the sea and the sky
Lay like a load on my weary eye,
And the dead were at my feet.

*But the curse liveth for
him in the eye of the dead
men.*

The cold sweat melted from their limbs,
Nor rot nor reek did they:
The look with which they looked on me
Had never passed away.

An orphan's curse would drag to hell
A spirit from on high;
But oh! more horrible than that
Is the curse in a dead man's eye!
Seven days, seven nights, I saw that curse,
And yet I could not die.

*In his loneliness and
fixedness he yearneth
towards the journeying
Moon, and the stars
that still sojourn, yet
still move onward; and
everywhere the blue sky
belongs to them, and
is their appointed rest
and their native country
and their own natural
homes, which they
enter unannounced, as
lords that are certainly
expected, and yet there is
a silent joy at their arrival.*

The moving Moon went up the sky,
And nowhere did abide:
Softly she was going up,
And a star or two beside -

Her beams bemoaned the sultry main,
Like April hoar-frost spread;
But where the ship's huge shadow lay,
The charmed water burnt alway
A still and awful red.

*By the light of the Moon
he beholdeth God's
creatures of the great
calm.*

Beyond the shadow of the ship,
I watched the water-snakes:
They moved in tracks of shining white,
And when they reared, the elfish light
Fell off in hoary flakes.

Within the shadow of the ship
I watched their rich attire:
Blue, glossy green, and velvet black,
They coiled and swam; and every track
Was a flash of golden fire.

*Their beauty and their
happiness.*

O happy living things! no tongue
Their beauty might declare:
A spring of love gushed from my heart,
And I blessed them unaware:
Sure my kind saint took pity on me,
And I blessed them unaware.

*He blesseth them in his
heart.*

The spell begins to break.

The selfsame moment I could pray:
And from my neck so free
The Albatross fell off, and sank
Like lead into the sea.

PART V

Oh sleep! it is a gentle thing,
Beloved from pole to pole!
To Mary Queen the praise be given!
She sent the gentle sleep from Heaven,
That slid into my soul.

*By grace of the holy
Mother, the ancient
Mariner is refreshed
with rain.*

The silly buckets on the deck,
That had so long remained,
I dreamt that they were filled with dew;
And when I awoke, it rained.

My lips were wet, my throat was cold,
My garments all were dank;
Sure I had drunken in my dreams,
And still my body drank.

I moved, and could not feel my limbs:
I was so light - almost
I thought that I had died in sleep,
And was a blessed ghost.

*He heareth sounds and
seeth strange sights and
commotions in the sky
and the element.*

And soon I heard a roaring wind:
It did not come anear;
But with its sound it shook the sails,
That were so thin and sere.

The upper air burst into life!
And a hundred fire-flags sheen,
To and fro they were hurried about!
And to and fro, and in and out,
The wan stars danced between.

And the coming wind did roar more loud,
And the sails did sigh like sedge;
And the rain poured down from one black cloud;
The Moon was at its edge.

The thick black cloud was cleft, and still
The Moon was at its side:
Like waters shot from some high crag,
The lightning fell with never a jag,
A river steep and wide.

*The bodies of the ship's
crew are inspired, and the
ship moves on;*

The loud wind never reached the ship,
Yet now the ship moved on!
Beneath the lightning and the moon
The dead men gave a groan.

They groaned, they stirred, they all uprose,
Nor spake, nor moved their eyes;
It had been strange, even in a dream,
To have seen those dead men rise.

The helmsman steered, the ship moved on;
Yet never a breeze up blew;
The mariners all 'gan work the ropes,
Where they were wont to do;
They raised their limbs like lifeless tools -
We were a ghastly crew.

The body of my brother's son
Stood by me, knee to knee:
The body and I pulled at one rope,
But he said nought to me.

*But not by the souls of
the men, nor by demons
of earth or middle air,
but by a blessed troop of
angelic spirits, sent down
by the invocation of the
guardian saint.*

'I fear thee, ancient Mariner!
Be calm, thou Wedding-Guest!
'Twas not those souls that fled in pain,
Which to their corpses came again,
But a troop of spirits blest:

For when it dawned - they dropped their arms,
And clustered round the mast;
Sweet sounds rose slowly through their mouths,
And from their bodies passed.

Around, around, flew each sweet sound,
Then darted to the Sun;
Slowly the sounds came back again,
Now mixed, now one by one.

Sometimes a-dropping from the sky
I heard the sky-lark sing;
Sometimes all little birds that are,
How they seemed to fill the sea and air
With their sweet jargoning!

And now 'twas like all instruments,
Now like a lonely flute;
And now it is an angel's song,
That makes the heavens be mute.

It ceased; yet still the sails made on
A pleasant noise till noon,
A noise like of a hidden brook
In the leafy month of June,
That to the sleeping woods all night
Singeth a quiet tune.

Till noon we quietly sailed on,
Yet never a breeze did breathe:
Slowly and smoothly went the ship,
Moved onward from beneath.

*The lonesome Spirit from
the south pole carries
on the ship as far as the
Line, in obedience to the
angelic troop, but still
requireth vengeance.*

Under the keel nine fathom deep,
From the land of mist and snow,
The spirit slid; and it was he
That made the ship to go.
The sails at noon left off their tune,
And the ship stood still also.

The Sun, right up above the mast,
Had fixed her to the ocean:
But in a minute she 'gan stir,
With a short uneasy motion -
Backwards and forwards half her length
With a short uneasy motion.

Then like a pawing horse let go,
She made a sudden bound:
It flung the blood into my head,
And I fell down in a swoond.

*The Polar Spirit's fellow-
demons, the invisible
inhabitants of the
element, take part in his
wrong; and two of them
relate, one to the other,
that penance long and
heavy for the ancient
Mariner hath been
accorded to the Polar
Spirit, who returneth
southward.*

How long in that same fit I lay,
I have not to declare;
But ere my living life returned,
I heard, and in my soul discerned
Two voices in the air.

'Is it he?' quoth one, 'Is this the man?
By him who died on cross,
With his cruel bow he laid full low
The harmless Albatross.

'The spirit who bideth by himself
In the land of mist and snow,
He loved the bird that loved the man
Who shot him with his bow.'

The other was a softer voice,
As soft as honey-dew:
Quoth he, 'The man hath penance done,
And penance more will do.'

PART VI

First Voice

But tell me, tell me! speak again,
Thy soft response renewing -
What makes that ship drive on so fast?
What is the ocean doing?

Second Voice

Still as a slave before his lord,
The ocean hath no blast;
His great bright eye most silently
Up to the Moon is cast -

*The Mariner hath been
cast into a trance; for the
angelic power causeth the
vessel to drive northward
faster than human life
could endure.*

If he may know which way to go;
For she guides him smooth or grim.
See, brother, see! how graciously
She looketh down on him.

First Voice

But why drives on that ship so fast,
Without or wave or wind?

Second Voice

The air is cut away before,
And closes from behind.

Fly, brother, fly! more high, more high!
Or we shall be belated:
For slow and slow that ship will go,
When the Mariner's trance is abated.

*The supernatural motion
is retarded; the Mariner
awakes, and his penance
begins anew.*

I woke, and we were sailing on
As in a gentle weather:
'Twas night, calm night, the Moon was high;
The dead men stood together.

All stood together on the deck,
For a charnel-dungeon fitter:
All fixed on me their stony eyes,
That in the Moon did glitter.

The pang, the curse, with which they died,
Had never passed away:
I could not draw my eyes from theirs,
Nor turn them up to pray.

*The curse is finally
expiated.*

And now this spell was snapt: once more
I viewed the ocean green,
And looked far forth, yet little saw
Of what had else been seen -

Like one, that on a lonesome road
Doth walk in fear and dread,
And having once turned round walks on,
And turns no more his head;
Because he knows, a frightful fiend
Doth close behind him tread.

But soon there breathed a wind on me,
Nor sound nor motion made:
Its path was not upon the sea,
In ripple or in shade.

It raised my hair, it fanned my cheek
Like a meadow-gale of spring -
It mingled strangely with my fears,
Yet it felt like a welcoming.

Swiftly, swiftly flew the ship,
Yet she sailed softly too:
Sweetly, sweetly blew the breeze -
On me alone it blew.

*And the ancient Mariner
beholdeth his native
country.*

Oh! dream of joy! is this indeed
The light-house top I see?
Is this the hill? is this the kirk?
Is this mine own countree?

We drifted o'er the harbour-bar,
And I with sobs did pray -
O let me be awake, my God!
Or let me sleep alway.

The harbour-bay was clear as glass,
So smoothly it was strewn!
And on the bay the moonlight lay,
And the shadow of the Moon.

The rock shone bright, the kirk no less
That stands above the rock:
The moonlight steeped in silentness
The steady weathercock.

*The angelic spirits leave
the dead bodies.*

And the bay was white with silent light,
Till rising from the same,
Full many shapes, that shadows were,
In crimson colours came.

And appear in their own forms of light.

A little distance from the prow
Those crimson shadows were:
I turned my eyes upon the deck -
Oh, Christ! what saw I there!

Each corse lay flat, lifeless and flat,
And, by the holy rood!
A man all light, a seraph-man,
On every corse there stood.

This seraph-band, each waved his hand:
It was a heavenly sight!
They stood as signals to the land,
Each one a lovely light;

This seraph-band, each waved his hand,
No voice did they impart -
No voice; but oh! the silence sank
Like music on my heart.

But soon I heard the dash of oars,
I heard the Pilot's cheer;
My head was turned perforce away,
And I saw a boat appear.

The Pilot and the Pilot's boy,
I heard them coming fast:
Dear Lord in Heaven! it was a joy
The dead men could not blast.

I saw a third - I heard his voice:
It is the Hermit good!
He singeth loud his godly hymns
That he makes in the wood.
He'll shrieve my soul, he'll wash away
The Albatross's blood.

PART VII

The Hermit of the Wood,

This Hermit good lives in that wood
Which slopes down to the sea.
How loudly his sweet voice he rears!
He loves to talk with marineres
That come from a far countree.

He kneels at morn, and noon, and eve -
He hath a cushion plump:
It is the moss that wholly hides
The rotted old oak-stump.

The skiff-boat neared: I heard them talk,
'Why, this is strange, I trow!
Where are those lights so many and fair,
That signal made but now?'

*Approacheth the ship
with wonder.*

'Strange, by my faith!' the Hermit said -
'And they answered not our cheer!
The planks looked warped! and see those sails,
How thin they are and sere!
I never saw aught like to them,
Unless perchance it were

Brown skeletons of leaves that lag
My forest-brook along;
When the ivy-tod is heavy with snow,
And the owl whoops to the wolf below,
That eats the she-wolf's young.'

'Dear Lord! it hath a fiendish look -
(The Pilot made reply)
I am a-feared' - 'Push on, push on!
Said the Hermit cheerily.

The boat came closer to the ship,
But I nor spake nor stirred;
The boat came close beneath the ship,
And straight a sound was heard.

The ship suddenly sinketh.

Under the water it rumbled on,
Still louder and more dread:
It reached the ship, it split the bay;
The ship went down like lead.

*The ancient Mariner is
saved in the Pilot's boat.*

Stunned by that loud and dreadful sound,
Which sky and ocean smote,
Like one that hath been seven days drowned
My body lay afloat;
But swift as dreams, myself I found
Within the Pilot's boat.

Upon the whirl, where sank the ship,
The boat spun round and round;
And all was still, save that the hill
Was telling of the sound.

I moved my lips - the Pilot shrieked
And fell down in a fit;
The holy Hermit raised his eyes,
And prayed where he did sit.

I took the oars: the Pilot's boy,
Who now doth crazy go,
Laughed loud and long, and all the while
His eyes went to and fro.
'Ha! ha!' quoth he, 'full plain I see,
The Devil knows how to row.'

The ancient Mariner earnestly entreateth the Hermit to shrieve him; and the penance of life falls on him.

And ever and anon throughout his future life an agony constraineth him to travel from land to land.

And to teach, by his own example, love and reverence to all things that God made and loveth.

And now, all in my own countree,
I stood on the firm land!
The Hermit stepped forth from the boat,
And scarcely he could stand.

'O shrieve me, shrieve me, holy man!
The Hermit crossed his brow.
'Say quick,' quoth he, 'I bid thee say -
What manner of man art thou?'

Forthwith this frame of mine was wrenched
With a woful agony,
Which forced me to begin my tale;
And then it left me free.

Since then, at an uncertain hour,
That agony returns:
And till my ghastly tale is told,
This heart within me burns.

I pass, like night, from land to land;
I have strange power of speech;
That moment that his face I see,
I know the man that must hear me:
To him my tale I teach.

What loud uproar bursts from that door!
The wedding-guests are there:
But in the garden-bower the bride
And bride-maids singing are:
And hark the little vesper bell,
Which biddeth me to prayer!

O Wedding-Guest! this soul hath been
Alone on a wide wide sea:
So lonely 'twas, that God himself
Scarce seemed there to be.

O sweeter than the marriage-feast,
'Tis sweeter far to me,
To walk together to the kirk
With a goodly company! -

To walk together to the kirk,
And all together pray,
While each to his great Father bends,
Old men, and babes, and loving friends,
And youths and maidens gay!

Farewell, farewell! but this I tell
To thee, thou Wedding-Guest!
He prayeth well, who loveth well
Both man and bird and beast.

He prayeth best, who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all.

The Mariner, whose eye is bright,
Whose beard with age is hoar,
Is gone: and now the Wedding-Guest
Turned from the bridegroom's door.

He went like one that hath been stunned
And is of sense forlorn:
A sadder and a wiser man,
He rose the morrow morn.

Question 13

***Remember* by Christina G. Rossetti**

REMEMBER me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
Remember me when no more day by day
You tell me of our future that you planned:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

Question 14

Meeting at Night by Robert Browning

I

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.

II

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, thro' its joys and fears,
Than the two hearts beating each to each!

BLANK PAGE

BLANK PAGE