
GCSE ENGLISH LITERATURE

(8702)

Past and present: poetry anthology
For exams from 2017

Version 1.0 June 2015

All rights reserved. No part of this publication may be reproduced in any material form (including photocopying or storing on any medium by electronic means and whether or not transiently or incidentally to some other use of this publication) without the written permission of the publisher, except in accordance with the provisions of the Copyright, Designs and Patents Act 1988 or under the terms of the licence issued by the Copyright Licensing Agency.

Notice to teachers:

It is illegal to reproduce any part of this work in material form (including photocopying and electronic storage) except under the following circumstances:

- i) where you are abiding by a licence granted to your school or institution by the Copyright Licensing Agency;
- ii) where no such licence exists, or where you wish to exceed the terms of a licence, and you have gained the written permission of The Publishers Licensing Society;
- iii) where you are allowed to reproduce without permission under the provisions of Chapter 3 of the Copyright, Designs and Patents Act 1988.

Photo permissions

5 kieferpix / Getty Images, 6 Georgios Kollidas/Fotolia, 8 Georgios Kollidas/Fotolia, 9 Georgios Kollidas/Fotolia, 11 Georgios Kollidas/Fotolia, 12 Photos.com/Thinkstock, 13 Stuart Clarke/REX, 16 culture-images/Lebrecht, 16, © Pictorial Press Ltd/Alamy, 17 Topfoto.co.uk, 18 Schiffer-Fuchs/ullstein bild/Getty Images, 19, © GARY DOAK/Alamy, 20 © GARY DOAK/Alamy, 21, © Kathy deWitt/Alamy, 22, © Derek Adams/Alamy, 25 Chris Weeks / Contributor / Gettyimages, 26 Georgios Kollidas/Fotolia, 27, © The Print Collector/Alamy, 29, Georgios Kollidas/Fotolia, 30, Georgios Kollidas/Fotolia, 32 Photos.com/Thinkstock, 34, © The Art Archive/Alamy, 36 Schiffer-Fuchs/ullstein bild/Getty Images, 37, ©2004 Credit:TopFoto/UPP, 38 © GARY DOAK/Alamy, 40 Courtesy Templar Poetry, 42 © GARY DOAK/Alamy, 43 wareham.nl (Algemene Nieuws) / Alamy, 45 British Library Board / TopFoto, 46 NILS JORGENSEN/REX, 48 Charles Medawar

Acknowledgement of copyright-holders and publishers

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

Copyright © 2015 AQA and its licensors. All rights reserved.

AQA Education (AQA) is a registered charity (number 1073334) and a company limited by guarantee registered in England and Wales (number 3644723). Our registered address is AQA, Devas Street, Manchester M15 6EX.

CAMBRIDGE *With thanks to Cambridge University Press*
UNIVERSITY PRESS *for their support with this project.*

Contents

Cluster 1: Love and relationships

Lord Byron	<i>When We Two Parted</i>	6
Percy Bysshe Shelley	<i>Love's Philosophy</i>	7
Robert Browning	<i>Porphyria's Lover</i>	8
Elizabeth Barrett Browning	<i>Sonnet 29 – 'I think of thee!'</i>	10
Thomas Hardy	<i>Neutral Tones</i>	11
Maura Dooley	<i>Letters from Yorkshire</i>	12
Charlotte Mew	<i>The Farmer's Bride</i>	13
Cecil Day-Lewis	<i>Walking Away</i>	15
Charles Causley	<i>Eden Rock</i>	16
Seamus Heaney	<i>Follower</i>	17
Simon Armitage	<i>Mother, any distance</i>	18
Carol Ann Duffy	<i>Before You Were Mine</i>	19
Owen Sheers	<i>Winter Swans</i>	20
Daljit Nagra	<i>Singh Song!</i>	21
Andrew Waterhouse	<i>Climbing My Grandfather</i>	23

Cluster 2: Power and conflict

Percy Bysshe Shelley	<i>Ozymandias</i>	26
William Blake	<i>London</i>	27
William Wordsworth	Extract from, <i>The Prelude</i>	28
Robert Browning	<i>My Last Duchess</i>	30
Alfred Lord Tennyson	<i>The Charge of the Light Brigade</i>	32
Wilfred Owen	<i>Exposure</i>	33
Seamus Heaney	<i>Storm on the Island</i>	35
Ted Hughes	<i>Bayonet Charge</i>	36
Simon Armitage	<i>Remains</i>	37
Jane Weir	<i>Poppies</i>	39
Carol Ann Duffy	<i>War Photographer</i>	41
Imtiaz Dharker	<i>Tissue</i>	42
Carol Rumens	<i>The Emigrée</i>	43
John Agard	<i>Checking Out Me History</i>	44
Beatrice Garland	<i>Kamikaze</i>	46

Cluster 1

Love and relationships





Lord
Byron
(1788–1824)

When We Two Parted

- 1 When we two parted
In silence and tears,
Half broken-hearted
To sever for years,
5 Pale grew thy cheek and cold,
Colder thy kiss;
Truly that hour foretold
Sorrow to this.

- The dew of the morning
10 Sunk chill on my brow –
It felt like the warning
Of what I feel now.
Thy vows are all broken,
And light is thy fame;
15 I hear thy name spoken,
And share in its shame.

- They name thee before me,
A knell in mine ear;
A shudder comes o'er me –
20 Why wert thou so dear?
They know not I knew thee,
Who knew thee too well –
Long, long shall I rue thee,
Too deeply to tell.

- 25 In secret we met –
In silence I grieve,
That thy heart could forget,
Thy spirit deceive.
If I should meet thee
30 After long years,
How should I greet thee? –
With silence and tears.



Percy
Bysshe Shelley
(1792–1822)

Love's Philosophy

1 The fountains mingle with the river
And the rivers with the Ocean,
The winds of Heaven mix for ever
With a sweet emotion;

5 Nothing in the world is single;
All things by a law divine
in one another's being mingle -
Why not I with thine?

See the mountains kiss high Heaven
10 And the waves clasp one another;
No sister-flower would be forgiven
If it disdain'd its brother:
And the sunlight clasps the earth,
And the moonbeams kiss the sea –
15 what are all these kissings worth,
If thou kiss not me?



Robert
Browning
(1812–1889)

Porphyria's Lover

- 1 The rain set early in to-night,
The sullen wind was soon awake,
It tore the elm-tops down for spite,
And did its worst to vex the lake:
5 I listened with heart fit to break.
When glided in Porphyria; straight
She shut the cold out and the storm,
And kneeled and made the cheerless grate
Blaze up, and all the cottage warm;
10 Which done, she rose, and from her form
Withdrew the dripping cloak and shawl,
And laid her soiled gloves by, untied
Her hat and let the damp hair fall,
And, last, she sat down by my side
15 And called me. When no voice replied,
She put my arm about her waist,
And made her smooth white shoulder bare,
And all her yellow hair displaced,
And, stooping, made my cheek lie there,
20 And spread, o'er all, her yellow hair,
Murmuring how she loved me – she
Too weak, for all her heart's endeavour,
To set its struggling passion free
From pride, and vainer ties dissever,
25 And give herself to me for ever.
But passion sometimes would prevail,
Nor could tonight's gay feast restrain
A sudden thought of one so pale
For love of her, and all in vain:
30 So, she was come through wind and rain.
Be sure I looked up at her eyes

Happy and proud; at last I knew
Porphyria worshipped me: surprise
Made my heart swell, and still it grew
35 While I debated what to do.
That moment she was mine, mine, fair,
Perfectly pure and good: I found
A thing to do, and all her hair
In one long yellow string I wound
40 Three times her little throat around,
And strangled her. No pain felt she;
I am quite sure she felt no pain.
As a shut bud that holds a bee,
I warily oped her lids: again
45 Laughed the blue eyes without a stain.
And I untightened next the tress
About her neck; her cheek once more
Blushed bright beneath my burning kiss:
I propped her head up as before,
50 Only, this time my shoulder bore
Her head, which droops upon it still:
The smiling rosy little head,
So glad it has its utmost will,
That all it scorned at once is fled,
55 And I, its love, am gained instead!
Porphyria's love: she guessed not how
Her darling one wish would be heard.
And thus we sit together now,
And all night long we have not stirred,
60 And yet God has not said a word!



Elizabeth
Barrett Browning
(1806–1861)

Sonnet 29 – ‘I think of thee!’

- 1 I think of thee! – my thoughts do twine and bud
About thee, as wild vines, about a tree,
Put out broad leaves, and soon there’s nought to see
Except the straggling green which hides the wood.
- 5 Yet, O my palm-tree, be it understood
I will not have my thoughts instead of thee
Who art dearer, better! Rather, instantly
Renew thy presence; as a strong tree should,
Rustle thy boughs and set thy trunk all bare,
- 10 And let these bands of greenery which insphere thee
Drop heavily down, – burst, shattered, everywhere!
Because, in this deep joy to see and hear thee
And breathe within thy shadow a new air,
I do not think of thee – I am too near thee.



Thomas
Hardy
(1840–1928)

Neutral Tones

1 We stood by a pond that winter day,
And the sun was white, as though chidden of God,
And a few leaves lay on the starving sod;
– They had fallen from an ash, and were grey.

5 Your eyes on me were as eyes that rove
Over tedious riddles of years ago;
And some words played between us to and fro
On which lost the more by our love.

The smile on your mouth was the deadest thing
10 Alive enough to have strength to die;
And a grin of bitterness swept thereby
Like an ominous bird a-wing...

Since then, keen lessons that love deceives,
And wrings with wrong, have shaped to me
15 Your face, and the God-curst sun, and a tree,
And a pond edged with greyish leaves.



Maura
Dooley
(b.1957)

Letters from Yorkshire

1 In February, digging his garden, planting potatoes,
he saw the first lapwings return and came
indoors to write to me, his knuckles singing

as they reddened in the warmth.

5 It's not romance, simply how things are.
You out there, in the cold, seeing the seasons

turning, me with my heartful of headlines
feeding words onto a blank screen.

Is your life more real because you dig and sow?

10 You wouldn't say so, breaking ice on a waterbutt,
clearing a path through snow. Still, it's you
who sends me word of that other world

pouring air and light into an envelope. So that
at night, watching the same news in different houses,

15 our souls tap out messages across the icy miles.



Charlotte
Mew
(1869–1928)

The Farmer's Bride

- 1 Three Summers since I chose a maid,
Too young maybe – but more's to do
At harvest-time than bide and woo.
 When us was wed she turned afraid
- 5 Of love and me and all things human;
Like the shut of a winter's day
Her smile went out, and 'twasn't a woman –
 More like a little frightened fay.
 One night, in the Fall, she runned away.
- 10 'Out 'mong the sheep, her be,' they said,
Should properly have been abed;
But sure enough she wasn't there
Lying awake with her wide brown stare.
 So over seven-acre field and up-along across
the down
- 15 We chased her, flying like a hare
Before our lanterns. To Church-Town
 All in a shiver and a scare
We caught her, fetched her home at last
 And turned the key upon her, fast.
- 20 She does the work about the house
As well as most, but like a mouse:
 Happy enough to chat and play
 With birds and rabbits and such as they,
 So long as men-folk keep away.
- 25 'Not near, not near!' her eyes beseech
When one of us comes within reach.
 The women say that beasts in stall
 Look round like children at her call.
 I've hardly heard her speak at all.

30 Shy as a leveret, swift as he,
Straight and slight as a young larch tree,
Sweet as the first wild violets, she,
To her wild self. But what to me?

The short days shorten and the oaks are brown,
35 The blue smoke rises to the low grey sky,
One leaf in the still air falls slowly down,
A magpie's spotted feathers lie
On the black earth spread white with rime,
The berries redden up to Christmas-time.
40 What's Christmas-time without there be
Some other in the house than we!

She sleeps up in the attic there
Alone, poor maid. 'Tis but a stair
Betwixt us. Oh! my God! the down,
45 The soft young down of her, the brown,
The brown of her – her eyes, her hair, her hair!



Cecil
Day-Lewis
(1904–1972)

Walking Away

- 1 It is eighteen years ago, almost to the day –
A sunny day with leaves just turning,
The touch-lines new-ruled – since I watched you play
Your first game of football, then, like a satellite
5 Wrenched from its orbit, go drifting away

- Behind a scatter of boys. I can see
You walking away from me towards the school
With the pathos of a half-fledged thing set free
Into a wilderness, the gait of one
10 Who finds no path where the path should be.

- That hesitant figure, eddying away
Like a winged seed loosened from its parent stem,
Has something I never quite grasp to convey
About nature's give-and-take – the small, the scorching
15 Ordeals which fire one's irresolute clay.

- I have had worse partings, but none that so
Gnaws at my mind still. Perhaps it is roughly
Saying what God alone could perfectly show –
How selfhood begins with a walking away,
20 And love is proved in the letting go.



Charles
Causley
(1917–2003)

Eden Rock

1 They are waiting for me somewhere beyond Eden Rock:
My father, twenty-five, in the same suit
Of Genuine Irish Tweed, his terrier Jack
Still two years old and trembling at his feet.

5 My mother, twenty-three, in a sprigged dress
Drawn at the waist, ribbon in her straw hat,
Has spread the stiff white cloth over the grass.
Her hair, the colour of wheat, takes on the light.

She pours tea from a Thermos, the milk straight
10 From an old H.P. sauce bottle, a screw
Of paper for a cork; slowly sets out
The same three plates, the tin cups painted blue.

The sky whitens as if lit by three suns.
My mother shades her eyes and looks my way
15 Over the drifted stream. My father spins
A stone along the water. Leisurely,

They beckon to me from the other bank.
I hear them call, 'See where the stream-path is!
Crossing is not as hard as you might think.'

20 I had not thought that it would be like this.



Seamus
Heaney
(1939–2013)

Follower

1 My father worked with a horse-plough,
His shoulders globed like a full sail strung
Between the shafts and the furrow.
The horse strained at his clicking tongue.

5 An expert. He would set the wing
And fit the bright steel-pointed sock.
The sod rolled over without breaking.
At the headrig, with a single pluck

Of reins, the sweating team turned round
10 And back into the land. His eye
Narrowed and angled at the ground,
Mapping the furrow exactly.

I stumbled in his hob-nailed wake,
Fell sometimes on the polished sod;
15 Sometimes he rode me on his back
Dipping and rising to his plod.

I wanted to grow up and plough,
To close one eye, stiffen my arm.
All I ever did was follow
20 In his broad shadow round the farm.

I was a nuisance, tripping, falling,
Yapping always. But today
It is my father who keeps stumbling
Behind me, and will not go away.



Simon
Armitage
(b.1963)

Mother, any distance

From *Books of Matches*

- 1 Mother, any distance greater than a single span
requires a second pair of hands.
You come to help me measure windows, pelmets, doors,
the acres of the walls, the prairies of the floors.
- 5 You at the zero-end, me with the spool of tape, recording
length, reporting metres, centimetres back to base, then leaving
up the stairs, the line still feeding out, unreeling
years between us. Anchor. Kite.
- I space-walk through the empty bedrooms, climb
- 10 the ladder to the loft, to breaking point, where something
has to give;
two floors below your fingertips still pinch
the last one-hundredth of an inch ... I reach
towards a hatch that opens on an endless sky
- 15 to fall or fly.



Carol
Ann Duffy
(b.1955)

Before You Were Mine

- 1 I'm ten years away from the corner you laugh on
with your pals, Maggie McGeeney and Jean Duff.
The three of you bend from the waist, holding
each other, or your knees, and shriek at the pavement.
5 Your polka-dot dress blows round your legs. Marilyn.

- I'm not here yet. The thought of me doesn't occur
in the ballroom with the thousand eyes, the fizzy, movie tomorrows
the right walk home could bring. I knew you would dance
like that. Before you were mine, your Ma stands at the close
10 with a hiding for the late one. You reckon it's worth it.

- The decade ahead of my loud, possessive yell was the best one, eh?
I remember my hands in those high-heeled red shoes, relics,
and now your ghost clatters toward me over George Square
till I see you, clear as scent, under the tree,
15 with its lights, and whose small bites on your neck, sweetheart?

- Cha cha cha!* You'd teach me the steps on the way home from Mass,
stamping stars from the wrong pavement. Even then
I wanted the bold girl winking in Portobello, somewhere
in Scotland, before I was born. That glamorous love lasts
20 where you sparkle and waltz and laugh before you were mine.



Owen
Sheers
(b. 1974)

Winter Swans

- 1 The clouds had given their all -
two days of rain and then a break
in which we walked,
- the waterlogged earth
- 5 gulping for breath at our feet
as we skirted the lake, silent and apart,
- until the swans came and stopped us
with a show of tipping in unison.
As if rolling weights down their bodies to their heads
- 10 they halved themselves in the dark water,
icebergs of white feather, paused before returning again
like boats righting in rough weather.
- ‘They mate for life’ you said as they left,
porcelain over the stilling water. I didn’t reply
- 15 but as we moved on through the afternoon light,
- slow-stepping in the lake’s shingle and sand,
I noticed our hands, that had, somehow,
swum the distance between us
- and folded, one over the other,
- 20 like a pair of wings settling after flight.



Daljit
Nagra
(b. 1966)

Singh Song!

- 1 I run just one ov my daddy's shops
from 9 o'clock to 9 o'clock
and he vunt me not to hav a break
but ven nobody in, I do di lock –
- 5 cos up di stairs is my newly bride
vee share in chapatti
vee share in di chutney
after vee hav made luv
like vee rowing through Putney –
- 10 Ven I return vid my pinnie untied
di shoppers always point and cry:
Hey Singh, ver yoo bin?
Yor lemons are limes
yor bananas are plantain,
- 15 *dis dirty little floor need a little bit of mop*
in di worst Indian shop
on di whole Indian road –
- Above my head high heel tap di ground
as my vife on di web is playing wid di mouse
- 20 ven she netting two cat on her Sikh lover site
she book dem for di meat at di cheese ov her price –
- my bride
she effing at my mum
in all di colours of Punjabi
- 25 den stumble like a drunk
making fun at my daddy

my bride
tiny eyes ov a gun
and di tummy ov a teddy

30 my bride
she hav a red crew cut
and she wear a Tartan sari
a donkey jacket and some pumps
on di squeak ov di girls dat are pinching my sweeties –

35 Ven I return from di tickle ov my bride
di shoppers always point and cry:
Hey Singh, ver yoo bin?
Di milk is out ov date
and di bread is always stale,
40 *di tings yoo hav on offer yoo hav never got in stock*
in di worst Indian shop
on di whole Indian road –

Late in di midnight hour
ven yoo shoppers are wrap up quiet
45 ven di precinct is concrete-cool
vee cum down whispering stairs
and sit on my silver stool,
from behind di chocolate bars
vee stare past di half-price window signs
50 at di beaches ov di UK in di brightey moon –

from di stool each night she say,
How much do yoo charge for dat moon baby?

from di stool each night I say,
Is half di cost ov yoo baby,

55 from di stool each night she say,
How much does dat come to baby?

from di stool each night I say,
Is priceless baby –



Andrew
Waterhouse
(1958–2001)

Climbing My Grandfather

- 1 I decide to do it free, without a rope or net.
First, the old brogues, dusty and cracked;
an easy scramble onto his trousers,
pushing into the weave, trying to get a grip.
- 5 By the overhanging shirt I change
direction, traverse along his belt
to an earth-stained hand. The nails
are splintered and give good purchase,
the skin of his finger is smooth and thick
- 10 like warm ice. On his arm I discover
the glassy ridge of a scar, place my feet
gently in the old stitches and move on.
At his still firm shoulder, I rest for a while
in the shade, not looking down,
- 15 for climbing has its dangers, then pull
myself up the loose skin of his neck
to a smiling mouth to drink among teeth.
Refreshed, I cross the screed cheek,
to stare into his brown eyes, watch a pupil
- 20 slowly open and close. Then up over
the forehead, the wrinkles well-spaced
and easy, to his thick hair (soft and white
at this altitude), reaching for the summit,
where gasping for breath I can only lie
- 25 watching clouds and birds circle,
feeling his heat, knowing
the slow pulse of his good heart.

Cluster 2

Power and conflict





Percy
Bysshe Shelley
(1792–1822)

Ozymandias

- 1 I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them on the sand,
Half sunk, a shattered visage lies, whose frown
5 And wrinkled lip, and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed;
And on the pedestal these words appear:
10 'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!'
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away.



William
Blake
(1757–1827)

London

1 I wander through each chartered street,
Near where the chartered Thames does flow,
And mark in every face I meet
Marks of weakness, marks of woe.

5 In every cry of every man,
In every infant's cry of fear,
In every voice, in every ban,
The mind-forged manacles I hear:

How the chimney-sweeper's cry
10 Every black'ning church appalls,
And the hapless soldier's sigh
Runs in blood down palace walls.

But most through midnight streets I hear
How the youthful harlot's curse
15 Blasts the new-born infant's tear,
And blights with plagues the marriage hearse.



William
Wordsworth
(1770–1850)

Extract from, The Prelude

- 1 One summer evening (led by her) I found
A little boat tied to a willow tree
Within a rocky cove, its usual home.
Straight I unloosed her chain, and stepping in
- 5 Pushed from the shore. It was an act of stealth
And troubled pleasure, nor without the voice
Of mountain-echoes did my boat move on;
Leaving behind her still, on either side,
Small circles glittering idly in the moon,
- 10 Until they melted all into one track
Of sparkling light. But now, like one who rows,
Proud of his skill, to reach a chosen point
With an unswerving line, I fixed my view
Upon the summit of a craggy ridge,
- 15 The horizon's utmost boundary; far above
Was nothing but the stars and the grey sky.
She was an elfin pinnace; lustily
I dipped my oars into the silent lake,
And, as I rose upon the stroke, my boat
- 20 Went heaving through the water like a swan;
When, from behind that craggy steep till then
The horizon's bound, a huge peak, black and huge,
As if with voluntary power instinct,
Upreared its head. I struck and struck again,
- 25 And growing still in stature the grim shape
Towered up between me and the stars, and still,
For so it seemed, with purpose of its own
And measured motion like a living thing,
Strode after me. With trembling oars I turned,
- 30 And through the silent water stole my way

Back to the covert of the willow tree;
There in her mooring-place I left my bark, –
And through the meadows homeward went, in grave
And serious mood; but after I had seen
35 That spectacle, for many days, my brain
Worked with a dim and undetermined sense
Of unknown modes of being; o'er my thoughts
There hung a darkness, call it solitude
Or blank desertion. No familiar shapes
40 Remained, no pleasant images of trees,
Of sea or sky, no colours of green fields;
But huge and mighty forms, that do not live
Like living men, moved slowly through the mind
By day, and were a trouble to my dreams.



Robert
Browning
(1812–1889)

My Last Duchess

Ferrara

- 1 That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.
- 5 Will't please you sit and look at her? I said
'Frà Pandolf' by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
- 10 The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
- 15 Of joy into the Duchess' cheek: perhaps
Frà Pandolf chanced to say 'Her mantle laps
Over my lady's wrist too much,' or 'Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat': such stuff
- 20 Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart – how shall I say? – too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
- 25 Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule

- She rode with round the terrace – all and each
30 Would draw from her alike the approving speech,
Or blush, at least. She thanked men, – good! but thanked
Somehow – I know not how – as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
35 This sort of trifling? Even had you skill
In speech – (which I have not) – to make your will
Quite clear to such an one, and say, 'Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark' – and if she let
40 Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse,
– E'en then would be some stooping; and I choose
Never to stoop. Oh sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
45 Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
50 Is ample warrant that no just pretence
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
55 Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!



Alfred
Lord Tennyson
(1809–1892)

The Charge of the Light Brigade

1.

- 1 Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
- 5 'Forward, the Light Brigade!
Charge for the guns!' he said:
Into the valley of Death
Rode the six hundred.

2.

- 'Forward, the Light Brigade!'
10 Was there a man dismay'd?
Not tho' the soldier knew
Some one had blunder'd:
Theirs not to make reply,
Theirs not to reason why,
15 Theirs but to do and die:
Into the valley of Death
Rode the six hundred.

3.

- Cannon to right of them,
Cannon to left of them,
20 Cannon in front of them
Volley'd and thunder'd;
Storm'd at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
25 Into the mouth of Hell
Rode the six hundred.

4.

- Flash'd all their sabres bare,
Flash'd as they turn'd in air
Sabring the gunners there,
30 Charging an army, while
All the world wonder'd:
Plunged in the battery-smoke
Right thro' the line they broke;
Cossack and Russian
35 Reel'd from the sabre-stroke
Shatter'd and sunder'd.
Then they rode back, but not
Not the six hundred.

5.

- Cannon to right of them,
40 Cannon to left of them,
Cannon behind them
Volley'd and thunder'd;
Storm'd at with shot and shell,
While horse and hero fell,
45 They that had fought so well
Came thro' the jaws of Death
Back from the mouth of Hell,
All that was left of them,
Left of six hundred.

6.

- 50 When can their glory fade?
O the wild charge they made!
All the world wonder'd.
Honour the charge they made!
Honour the Light Brigade,
55 Noble six hundred!



Wilfred
Owen
(1893–1918)

Exposure

1 Our brains ache, in the merciless iced east winds that knive
us ...

Wearied we keep awake because the night is silent ...
Low, drooping flares confuse our memory of the salient ...

5 Worried by silence, sentries whisper, curious, nervous,
But nothing happens.

Watching, we hear the mad gusts tugging on the wire,
Like twitching agonies of men among its brambles.
Northward, incessantly, the flickering gunnery rumbles,

10 Far off, like a dull rumour of some other war.
What are we doing here?

The poignant misery of dawn begins to grow ...
We only know war lasts, rain soaks, and clouds sag stormy.
Dawn massing in the east her melancholy army

15 Attacks once more in ranks on shivering ranks of grey,
But nothing happens.

Sudden successive flights of bullets streak the silence.
Less deadly than the air that shudders black with snow,
With sidelong flowing flakes that flock, pause, and renew,

20 We watch them wandering up and down the wind's
nonchalance,
But nothing happens.

Pale flakes with fingering stealth come feeling for our faces –
We cringe in holes, back on forgotten dreams, and stare,

25 snow-dazed,
Deep into grassier ditches. So we drowse, sun-dozed,
Littered with blossoms trickling where the blackbird fusses.
– Is it that we are dying?

Slowly our ghosts drag home: glimpsing the sunk fires, glozed
30 With crusted dark-red jewels; crickets jingle there;
For hours the innocent mice rejoice: the house is theirs;
Shutters and doors, all closed: on us the doors are closed, -
We turn back to our dying.

Since we believe not otherwise can kind fires burn;
35 Nor ever suns smile true on child, or field, or fruit.
For God's invincible spring our love is made afraid;
Therefore, not loath, we lie out here; therefore were born,
For love of God seems dying.

Tonight, this frost will fasten on this mud and us,
36 Shrivelling many hands, puckering foreheads crisp.
The burying-party, picks and shovels in shaking grasp,
Pause over half-known faces. All their eyes are ice,
But nothing happens.



Seamus
Heaney
(1939–2013)

Storm on the Island

- 1 We are prepared: we build our houses squat,
Sink walls in rock and roof them with good slate.
This wizened earth has never troubled us
With hay, so, as you see, there are no stacks
- 5 Or stooks that can be lost. Nor are there trees
Which might prove company when it blows full
Blast: you know what I mean – leaves and branches
Can raise a tragic chorus in a gale
So that you can listen to the thing you fear
- 10 Forgetting that it pummels your house too.
But there are no trees, no natural shelter.
You might think that the sea is company,
Exploding comfortably down on the cliffs
But no: when it begins, the flung spray hits
- 15 The very windows, spits like a tame cat
Turned savage. We just sit tight while wind dives
And strafes invisibly. Space is a salvo.
We are bombarded by the empty air.
Strange, it is a huge nothing that we fear.



Ted
Hughes
(1930–1998)

Bayonet Charge

- 1 Suddenly he awoke and was running – raw
In raw-seamed hot khaki, his sweat heavy,
Stumbling across a field of clods towards a green hedge
That dazzled with rifle fire, hearing
5 Bullets smacking the belly out of the air –
He lugged a rifle numb as a smashed arm;
The patriotic tear that had brimmed in his eye
Sweating like molten iron from the centre of his chest, –

- In bewilderment then he almost stopped –
10 In what cold clockwork of the stars and the nations
Was he the hand pointing that second? He was running
Like a man who has jumped up in the dark and runs
Listening between his footfalls for the reason
Of his still running, and his foot hung like
15 Statuary in mid-stride. Then the shot-slashed furrows

- Threw up a yellow hare that rolled like a flame
And crawled in a threshing circle, its mouth wide
Open silent, its eyes standing out.
He plunged past with his bayonet toward the green hedge,
20 King, honour, human dignity, etcetera
Dropped like luxuries in a yelling alarm
To get out of that blue crackling air
His terror's touchy dynamite.



Simon
Armitage
(b. 1963)

Remains

- 1 On another occasion, we get sent out
to tackle looters raiding a bank.
And one of them legs it up the road,
probably armed, possibly not.
- 5 Well myself and somebody else and somebody else
are all of the same mind,
so all three of us open fire.
Three of a kind all letting fly, and I swear
- I see every round as it rips through his life –
- 10 I see broad daylight on the other side.
So we've hit this looter a dozen times
and he's there on the ground, sort of inside out,
- pain itself, the image of agony.
One of my mates goes by
- 15 and tosses his guts back into his body.
Then he's carted off in the back of a lorry.
- End of story, except not really.
His blood-shadow stays on the street, and out on patrol
I walk right over it week after week.
- 20 Then I'm home on leave. But I blink

and he bursts again through the doors of the bank.
Sleep, and he's probably armed, possibly not.
Dream, and he's torn apart by a dozen rounds.
And the drink and the drugs won't flush him out –

25 he's here in my head when I close my eyes,
dug in behind enemy lines,
not left for dead in some distant, sun-stunned, sand-smothered land
or six-feet-under in desert sand,

but near to the knuckle, here and now,
30 his bloody life in my bloody hands.



Jane
Weir
(b. 1963)

Poppies

1 Three days before Armistice Sunday
and poppies had already been placed
on individual war graves. Before you left,
I pinned one onto your lapel, crimped petals,
5 spasms of paper red, disrupting a blockade
of yellow bias binding around your blazer.

Sellotape bandaged around my hand,
I rounded up as many white cat hairs
as I could, smoothed down your shirt's
10 upturned collar, steeled the softening
of my face. I wanted to graze my nose
across the tip of your nose, play at
being Eskimos like we did when
you were little. I resisted the impulse
15 to run my fingers through the gelled
blackthorns of your hair. All my words
flattened, rolled, turned into felt,

slowly melting. I was brave, as I walked
with you, to the front door, threw
20 it open, the world overflowing
like a treasure chest. A split second
and you were away, intoxicated.
After you'd gone I went into your bedroom,
released a song bird from its cage.
25 Later a single dove flew from the pear tree,
and this is where it has led me,
skirting the church yard walls, my stomach busy
making tucks, darts, pleats, hat-less, without
a winter coat or reinforcements of scarf, gloves.

30 On reaching the top of the hill I traced
the inscriptions on the war memorial,
leaned against it like a wishbone.
The dove pulled freely against the sky,
an ornamental stitch. I listened, hoping to hear
35 your playground voice catching on the wind.



Carol Ann Duffy
(b. 1955)

War Photographer

- 1 In his darkroom he is finally alone
with spools of suffering set out in ordered rows.
The only light is red and softly glows,
as though this were a church and he
5 a priest preparing to intone a Mass.
Belfast. Beirut. Phnom Penh. All flesh is grass.

- He has a job to do. Solutions slop in trays
beneath his hands, which did not tremble then
though seem to now. Rural England. Home again
10 to ordinary pain which simple weather can dispel,
to fields which don't explode beneath the feet
of running children in a nightmare heat.

- Something is happening. A stranger's features
faintly start to twist before his eyes,
15 a half-formed ghost. He remembers the cries
of this man's wife, how he sought approval
without words to do what someone must
and how the blood stained into foreign dust.

- A hundred agonies in black-and-white
20 from which his editor will pick out five or six
for Sunday's supplement. The reader's eyeballs prick
with tears between the bath and pre-lunch beers.
From the aeroplane he stares impassively at where
he earns his living and they do not care.



Imtiaz
Dharker
(b. 1954)

Tissue

- 1 Paper that lets the light
shine through, this
is what could alter things.
Paper thinned by age or touching,
- 5 the kind you find in well-used books,
the back of the Koran, where a hand
has written in the names and histories,
who was born to whom,
- the height and weight, who
- 10 died where and how, on which sepia date,
pages smoothed and stroked and turned
transparent with attention.
- If buildings were paper, I might
feel their drift, see how easily
- 15 they fall away on a sigh, a shift
in the direction of the wind.
- Maps too. The sun shines through
their borderlines, the marks
that rivers make, roads,
- 20 railtracks, mountainfolds,
- Fine slips from grocery shops
that say how much was sold
and what was paid by credit card
might fly our lives like paper kites.
- 25 An architect could use all this,
place layer over layer, luminous
script over numbers over line,
and never wish to build again with brick
- or block, but let the daylight break
- 30 through capitals and monoliths,
through the shapes that pride can make,
find a way to trace a grand design
- with living tissue, raise a structure
never meant to last,
- 35 of paper smoothed and stroked
and thinned to be transparent,
- turned into your skin.



Carol
Rumens
(b. 1944)

The Emigrée

- 1 There once was a country... I left it as a child
 but my memory of it is sunlight-clear
 for it seems I never saw it in that November
 which, I am told, comes to the mildest city.
- 5 The worst news I receive of it cannot break
 my original view, the bright, filled paperweight.
 It may be at war, it may be sick with tyrants,
 but I am branded by an impression of sunlight.

- The white streets of that city, the graceful slopes
- 10 glow even clearer as time rolls its tanks
 and the frontiers rise between us, close like waves.
 That child's vocabulary I carried here
 like a hollow doll, opens and spills a grammar.
 Soon I shall have every coloured molecule of it.
- 15 It may by now be a lie, banned by the state
 but I can't get it off my tongue. It tastes of sunlight.

- I have no passport, there's no way back at all
 but my city comes to me in its own white plane.
 It lies down in front of me, docile as paper;
- 20 I comb its hair and love its shining eyes.
 My city takes me dancing through the city
 of walls. They accuse me of absence, they circle me.
 They accuse me of being dark in their free city.
 My city hides behind me. They mutter death,
- 30 and my shadow falls as evidence of sunlight.



John
Agard
(b. 1949)

Checking Out Me History

1 Dem tell me
Dem tell me
Wha dem want to tell me

Bandage up me eye with me own history

5 Blind me to me own identity

Dem tell me bout 1066 and all dat
dem tell me bout Dick Whittington and he cat
But Toussaint L'Ouverture
no dem never tell me bout dat

10 *Toussaint*
a slave
with vision
lick back

Napoleon
15 *battalion*
and first Black
Republic born
Toussaint de thorn
to de French

20 *Toussaint de beacon*
of de Haitian Revolution

Dem tell me bout de man who discover de balloon
and de cow who jump over de moon
Dem tell me bout de dish ran away with de spoon

25 but dem never tell me bout Nanny de maroon

Nanny
see-far woman
of mountain dream
fire-woman struggle
30 *hopeful stream*
to freedom river

Dem tell me bout Lord Nelson and Waterloo
but dem never tell me bout Shaka de great Zulu
Dem tell me bout Columbus and 1492
35 but what happen to de Caribs and de Arawaks too

Dem tell me bout Florence Nightingale and she lamp
and how Robin Hood used to camp
Dem tell me bout ole King Cole was a merry ole soul
but dem never tell me bout Mary Seacole

40 *From Jamaica*
she travel far
to the Crimean War
she volunteer to go
and even when de British said no
45 *she still brave the Russian snow*
a healing star
among the wounded
a yellow sunrise
to the dying

50 Dem tell me
Dem tell me wha dem want to tell me
But now I checking out me own history
I carving out me identity



Beatrice
Garland
(b. 1938)

Kamikaze

1 Her father embarked at sunrise
with a flask of water, a samurai sword
in the cockpit, a shaven head
full of powerful incantations

5 and enough fuel for a one-way
journey into history

but half way there, she thought,
recounting it later to her children,
he must have looked far down

10 at the little fishing boats
strung out like bunting
on a green-blue translucent sea

and beneath them, arcing in swathes
like a huge flag waved first one way

15 then the other in a figure of eight,
the dark shoals of fishes
flashing silver as their bellies
swivelled towards the sun

and remembered how he and

20 his brothers waiting on the shore
built cairns of pearl-grey pebbles
to see whose withstood longest
the turbulent inrush of breakers
bringing their father's boat safe

25 - yes, *grandfather's boat* – safe
to the shore, salt-sodden, awash
with cloud-marked mackerel,
black crabs, feathery prawns,
the loose silver of whitebait and once
30 a tuna, the dark prince, muscular, dangerous.

*And though he came back
my mother never spoke again
in his presence, nor did she meet his eyes
and the neighbours too, they treated him*
35 *as though he no longer existed,
only we children still chattered and laughed*

*till gradually we too learned
to be silent, to live as though
he had never returned, that this*
40 *was no longer the father we loved.*
And sometimes, she said, he must have wondered
which had been the better way to die.

Acknowledgements

C Day Lewis 'Walking Away' from *The Gate and Other Poems* by Cecil Day Lewis reprinted by permission of Peters Fraser and Dunlop (www.petersfraserdunlop.com) on behalf of the estate of Cecil Day Lewis. Maura Dooley 'Letters From Yorkshire' reprinted with permission of Bloodaxe Books, on behalf of the author. www.bloodaxebooks.com.

Charles Causley 'Eden Rock' from *Collected Poems*, Macmillan.

Seamus Heaney 'Follower' from *Opened Ground* by permission of Faber and Faber Ltd.

Simon Armitage 'Mother, any distance' from *A Book of Matches* by permission of Faber and Faber Ltd.

Carol Ann Duffy 'Before You Were Mine' Copyright © Carol Ann Duffy. Reproduced by permission of Carol Ann Duffy c/o Rogers, Coleridge & White Ltd., 20 Powis Mews, London W11 1JN.

Owen Sheers 'Winter Swans' Copyright © Owen Sheers 2005. Reproduced by permission of the author c/o Rogers, Coleridge & White Ltd., 20 Powis Mews, London W11 1JN.

Daljit Nagra 'Singh Song!' from *Look We Have Coming to Dover!* by permission of Faber and Faber Ltd.

Andrew Waterhouse's 'Climbing My Grandfather' is from his collection *In* (The Rialto, 2000).

Seamus Heaney 'Storm on the Island' from *Opened Ground* by permission of Faber and Faber Ltd.

Ted Hughes 'Bayonet Charge' from *Collected Poems* by permission of Faber and Faber Ltd.

Simon Armitage 'Remains' from *The Not Dead* by permission of Pomona.

Jane Weir 'Poppies' by permission of Templar Poetry Projects Ltd.

Carol Ann Duffy 'War Photographer' Copyright © Carol Ann Duffy. Reproduced by permission of Carol Ann Duffy c/o Rogers, Coleridge & White Ltd., 20 Powis Mews, London W11 1JN.

Imtiaz Dharker 'Tissue' reprinted with permission of Bloodaxe Books, on behalf of the author. www.bloodaxebooks.com.

Carol Rumens 'The émigrée' from *Thinking of Skins* by permission of Carol Rumens.

Beatrice Garland 'Kamikaze' from *The Invention of Fireworks* by permission of Templar Poetry.

John Agard 'Checking Out Me History' copyright © by John Agard reproduced by kind permission of John Agard c/o Caroline Sheldon Literary Agency Ltd.