The unseen poetry section of LITERATURE PAPER 2

(section C)
Section C: Unseen poetry

Answer both questions in this section.

To a Daughter Leaving Home

When I taught you at eight to ride a bicycle, loping along beside you as you wobbled away on two round wheels, my own mouth rounding in surprise when you pulled ahead down the curved path of the park, I kept waiting for the thud of your crash as I sprinted to catch up, while you grew smaller, more breakable with distance, pumping, pumping for your life, screaming with laughter, the hair flapping behind you like a handkerchief waving goodbye.

Linda Pastan

27.1 In 'To a Daughter Leaving Home', how does the poet present the speaker's feelings about her daughter?

[24 marks]

WHAT WILL THE EXAM LOOK LIKE?

You have to read and write an essay on a poem you will not have seen before.

The first unseen poem is printed clearly for you like this...

The question is printed underneath.

Question 27.1 is worth 24 marks.
Once you have written your response, read the second poem and the question that follows.

Poem for My Sister

My little sister likes to try my shoes,
to strut in them,
admire her spindle-thin twelve-year-old legs
in this season’s styles.

5 She says they fit her perfectly,
but wobbles
on their high heels, they’re hard to balance.

I like to watch my little sister playing hopscotch,
admire the neat hops-and-skips of her,
their quick peck,
ever-missing their mark, not
over-stepping the line.
She is competent at peever*.

15 I try to warn my little sister
about unsuitable shoes,
point out my own distorted feet, the callouses,
odd patches of hard skin.
I should not like to see her

20 in my shoes.
I wish she could stay sure footed,
sensibly shod.

Liz Lochhead

*peever – another name for the game of hopscotch

Question 27.2 is only worth 8 marks – do not write loads!

You will only make a couple of links.

In both ‘Poem for My Sister’ and ‘To a Daughter Leaving Home’ the speakers describe feelings about watching someone they love grow up. What are the similarities and/or differences between the ways the poets present those feelings?
The mark scheme shows you what skills you need.

Can you use quotations precisely and break those quotations down?

Can you explore the effects of the writer’s methods?

Can you analyse the language or structure in depth?

‘context’ is not required in this part of the exam. This is the ONLY literature chunk that does not require context comments.
Question 27.2

In both ‘Poem for My Sister’ and ‘To a Daughter Leaving Home’ the speakers describe feelings about watching someone they love grow up. What are the similarities and/or differences between the ways the poets present those feelings?

[8 marks]

<table>
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<tr>
<th>Mark</th>
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<tr>
<td>Level 4</td>
<td>AO2</td>
<td>• Exploratory comparison of writers’ use of language, structure and form with subject terminology used judiciously</td>
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<td>7-8 marks</td>
<td></td>
<td>• Convincing comparison of effects of writers’ methods on reader</td>
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<tr>
<td>Level 3</td>
<td>AO2</td>
<td>• Thoughtful comparison of writers’ use of language and/or structure and/or form with subject terminology used effectively to support consideration of methods</td>
</tr>
<tr>
<td>5-6 marks</td>
<td></td>
<td>• Comparative examination of effects of writers’ methods on reader</td>
</tr>
<tr>
<td>Level 2</td>
<td>AO2</td>
<td>• Relevant comparison of writers’ use of language and/or structure and/or form with some relevant use of subject terminology</td>
</tr>
<tr>
<td>3-4 marks</td>
<td></td>
<td>• Some comparison of effects of writers’ methods on reader</td>
</tr>
<tr>
<td>Level 1</td>
<td>AO2</td>
<td>• Some links between writers’ use of language or structure or form</td>
</tr>
<tr>
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<td></td>
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</tr>
<tr>
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<td></td>
<td>Nothing worthy of credit/nothing written</td>
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The mark scheme states you should use subject terminology carefully and effectively when you analyse – for this to happen you must KNOW YOUR DEVICES! Here are some of them.

<table>
<thead>
<tr>
<th>Linguistic DEVICES</th>
<th>definition</th>
<th>example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alliteration</td>
<td>Repetition of the same sounds at the beginning of a sequence of words.</td>
<td>The ghost train was <strong>fantastic, fearsome fun</strong> for all!</td>
</tr>
<tr>
<td>Figurative language</td>
<td>Metaphor – a comparison where something is said to be something else</td>
<td>Her hair was soft silk.</td>
</tr>
<tr>
<td></td>
<td>Personification – giving human qualities to something which is not human</td>
<td>The <strong>lonely</strong> tree swayed in the wind.</td>
</tr>
<tr>
<td>Onomatopoeia</td>
<td>A word whose sound suggests what the word is meant to depict./ the word</td>
<td>The <strong>roar</strong> of the crowd was deafening as we waited for the <strong>rumbling</strong> of the chariots.</td>
</tr>
<tr>
<td></td>
<td>imitates the natural sound</td>
<td></td>
</tr>
<tr>
<td>oxymoron</td>
<td>Two contradictory words placed together for effect</td>
<td>The wilderness surrounded them; it was deserted: a <strong>beautiful wasteland</strong>.</td>
</tr>
<tr>
<td>Rhetorical question</td>
<td>A question created to make a reader think about the topic in hand/ asked</td>
<td>Have you ever stopped to consider what smoking does to your lungs? It has been proven that...</td>
</tr>
<tr>
<td></td>
<td>for effect or to influence the reader in some way</td>
<td></td>
</tr>
<tr>
<td>Repetition</td>
<td>Using a word or phrase more than once in a passage/ sentence</td>
<td>The building was <strong>so grand and so impressive</strong>.../ We must aim high; we must work together.</td>
</tr>
<tr>
<td>Emotive language</td>
<td>Vocabulary which inspires emotion/ intense feeling of some kind in the</td>
<td>Can you spare a few pounds a month to guarantee Jessica will not <strong>suffer</strong> a life of <strong>poverty and misery</strong>? We can <strong>transform</strong> this child’s life...</td>
</tr>
<tr>
<td></td>
<td>reader</td>
<td></td>
</tr>
<tr>
<td>Second person ‘you’</td>
<td>Writing directly for/ to the reader and using the pronouns ‘you’/ ‘your’</td>
<td>You can join in the fun! Your goal is to raise as much money for Sport’s Relief as you can. You can make a real difference.</td>
</tr>
<tr>
<td>(direct address)</td>
<td>to indicate this</td>
<td></td>
</tr>
<tr>
<td>Simile</td>
<td>A comparison using ‘like’ or ‘as’.</td>
<td>Her hair was <strong>like silk</strong>/ her hair was <strong>as soft as silk</strong></td>
</tr>
<tr>
<td>Triples (rule of three)</td>
<td>Collection of three related elements/ words/ phrases</td>
<td>The film was <strong>dramatic, exciting and powerful</strong>/ It started like any other day: the <strong>smell</strong> of breakfast <strong>wafting up the stairs</strong> and making me hungry; the hum of the radio in the background; the birds’ high-pitched whistling bursting in through the open window...</td>
</tr>
<tr>
<td>Imperative verbs (commands)</td>
<td>Verbs which command/ instruct/ direct</td>
<td><strong>Join</strong> our community event and make new friends.../ <strong>donate</strong> now!/ <strong>choose</strong> our product and...</td>
</tr>
<tr>
<td>Use of colour/ senses</td>
<td>Colour and a focus on sound/ texture etc really enhances description and</td>
<td>The windows have tiny, delicate shutters on them; they are painted a <strong>bright blue</strong> which complements the <strong>chalky, rough, yellow stone</strong> perfectly.</td>
</tr>
<tr>
<td></td>
<td>brings it to life for the reader</td>
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</table>
Advice...

**ALWAYS** read the question first – it will tell you what the poem is about and this is useful to know BEFORE you read the poem.

Look at the example...

**Question 27.1**: How does Blake feel about anger and resentment and how does he show these feelings?

...so we know this poem is about anger and resentment...
A Poison Tree
by William Blake

I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I watered it in fears,
Night and morning with my tears;
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night,
Till it bore an apple bright.
And my foe beheld it shine.
And he knew that it was mine,

And into my garden stole
When the night had veiled the pole;
In the morning glad I see
My foe outstretched beneath the tree.
Question 27.1: How does Blake feel about anger and resentment and how does he show these feelings?

Blake shows that you should get rid of your anger. The quotation ‘I told my wrath, my wrath did end’ shows this. This is a simple instruction to simply tell of your anger to the person involved. The statement that the anger will then ‘end’ suggests the matter will then be resolved and closed and you will no longer feel as angry as you did.

Sadly, however, Blake goes on to explain that (metaphorically) the more you hold on to unpleasantness, the more it grows. ‘And I watered it in fears/ night and morning with my tears’ shows this. ‘Watered’ carries on the metaphor of hate being a kind of vine that twists and grows the more you care for it. It implies it is dangerous to keep ‘watering’ the anger without doing anything about it.

Blake also warns the reader not to lie about it ‘...sunned it with smiles/ and with soft deceitful wiles’. This suggests that covering up the pain actually makes it worse. It doesn’t help; he is being ‘deceitful’ and if he is not being honest with his own angry feelings then they won’t ever really go away.

Finally, there is a warning of letting hatred fester. A metaphorical death occurs (possibly the death of their friendship): ‘my foe outstretched beneath the tree’. His hatred had grown for so long that he even exclaims he was ‘glad’ to see it. This reminds that if he had just explained his issues to his friend and sorted out their issues, this never would have happened.
Question 27.1: How does Blake feel about anger and resentment and how does he show these feelings?

Blake begins the poem with a simple warning before he goes on to explain the consequences of anger. The quotation ‘I told my wrath, my wrath did end’ shows this. This is a simple instruction to simply tell of your anger to the person involved. The statement that the anger will then ‘end’ suggests finality; the matter will then be resolved and closed – a good outcome.

Sadly, however, Blake goes on to explain that (metaphorically) the more you hold on to bitterness, the more it grows. ‘And I watered it in fears/ night and morning with my tears’ shows this. ‘Watered’ carries on the metaphor of hate being a kind of vine that twists and grows the more you nurture it. ‘Night and morning’ imply that his anger was something he thought of all of the time, almost obsessively. It took over his thoughts and dominated them. ‘Tears’ is a sad and dramatic word, however, which helps us to understand that this was a lot more than simple rage: the disagreement with his ‘foe’ had actually caused hurt and upset.

To put on a brave face and try not to argue would perhaps be a solution, but Blake makes it clear this would not help. This can be seen in ‘...sunned it with smiles/ and with soft deceitful wiles’. This suggests that covering up the pain actually makes it grow too. It doesn’t help. Even though his manner may be ‘soft’ towards this person, he is being ‘deceitful’ and if he is not being honest with his own angry feelings then they won’t ever really go away.

Finally, there is a warning of letting hatred fester. A metaphorical death occurs (possibly the death of their friendship): ‘my foe outstretched beneath the tree’. The tree had borne fruit and killed his enemy and his hatred had grown for so long that he even exclaims he was ‘glad’ to see it. This reminds us of the opening warning at the start of the poem and reminds us that had he just explained his issue, this never would have happened.
The Schoolboy
by William Blake

I love to rise in a summer morn,
When the birds sing on every tree;
The distant huntsman winds his horn,
And the sky-lark sings with me.
O! what sweet company.

But to go to school in a summer morn,
O! it drives all joy away;
Under a cruel eye outworn.
The little ones spend the day,
In sighing and dismay.

Ah! then at times I drooping sit,
And spend many an anxious hour,
Nor in my book can I take delight,
Nor sit in learnings bower,
Worn thro' with the dreary shower.

How can the bird that is born for joy,
Sit in a cage and sing.
How can a child when fears annoy.
But droop his tender wing.
And forget his youthful spring.

O! father & mother, if buds are nip\'d,
And blossoms blown away,
And if the tender plants are strip\'d
Of their joy in the springing day,
By sorrow and care\'s dismay.

How shall the summer arise in joy.
Or the summer fruits appear.
Or how shall we gather what griefs destroy
Or bless the mellowing year.
When the blasts of winter appear.

Extension – complete the exam question in the back of your book: 27.1 - How does the speaker feel about school days and how are these feelings conveyed to the reader? 24 marks.
SUICIDE IN THE TRENCHES
By Siegfried Sassoon

I knew a simple soldier boy
Who grinned at life in empty joy,
Slept soundly through the lonesome dark,
And whistled early with the lark. In winter trenches, cowed and glum,
With crumps and lice and lack of rum,
He put a bullet through his brain.
No one spoke of him again.
You smug-faced crowds with kindling eye
Who cheer when soldier lads march by,
Sneak home and pray you'll never know
The hell where youth and laughter go.

Cramped in That Funnelled Hole

Cramped in that funnelled hole, they watched the dawn
Open a jagged rim around; a yawn
Of death's jaws, which had all but swallowed them
Stuck in the bottom of his throat of phlegm.

They were in one of many mouths of Hell
Not seen of seers in visions, only felt
As teeth of traps; when bones and the dead are smelt
Under the mud where long ago they fell
Mixed with the sour sharp odour of the shell.

Wilfred Owen

QUESTION 27.1:
How does Sassoon portray life in the trenches for a young soldier in his poem? 24 marks

QUESTION 27.2:
Explore how the poets portray the terror and the horror of war. 8 marks
Close Analysis – Suicide in the trenches

Explore the following quotation:

*Slept soundly through the lonesome dark,*
*And whistled early with the lark.*
Close Analysis – Suicide in the trenches

Explore the following quotation:

He put a bullet through his brain.

No one spoke of him again.
Timings

• 27.1 = 30 minutes
• 27.2 = 15 minutes
27.1 model:
Firstly, Sassoon suggests that the change in the boy is dramatic as he used to be a lad who ‘grinned at life in empty joy’. This quotation implies he was once happy and carefree. ‘Empty joy’ suggests he had no responsibilities and no cares as he was young and positive about life. This changed dramatically when he was sent to war.
Sassoon goes on to tell us about life in the trenches with the quotation ‘cowed and glum’ which is very negative. It suggests he is miserable and ‘cowed’ suggests he is scared and hunched over, hiding from all of the horrors going on around him.
He then shows how awful the suicide was for the other soldiers. A quotation to show this is ‘no one spoke of him again’. This implies what they saw was too difficult to talk about and they couldn’t bear to.
Lastly, he describes the war as ‘hell’ which reveals a lot to us. Life on the battle field must have been terrible. The word suggests torture and pain and the reader is not surprised that the young soldier did not want to carry on.

27.2 model:
Both soldiers show early on in their poems the reality of fighting in a war and living in trenches. Sassoon states ‘lice and lack of rum’ which suggests filth and poor hygiene and that they need alcohol to get them through the horrors they are seeing.
In a similar way, Owen states ‘cramped in that funneled hole’ which tells us the trenches are cramped and restricting, there is no freedom or space. It also suggests moving out of the trench means certain death if they have to ‘cramp’ down into it.
Both poets refer to the war and the trenches as hell. Sassoon states ‘the hell where youth and laughter go’ which is a terrible line suggesting their youth, energy and happiness is all swallowed up by war.
Owen also states ‘many mouths of hell’ which tells us that these young men have seen many types of ‘hell’, many different horrors which is too much for them to handle. ‘Mouths’ suggests it gobbles them up and they are never seen again, making the reader think of the war as some kind of monster.

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| Level 2     | AO2 | - Relevant comparison of writers’ use of language and/or structure and/or form with some relevant use of subject terminology  
| 3–4 marks   |     | - Some comparison of effects of writers’ methods on reader                                   |
| Level 1     | AO2 | - Some links between writers’ use of language or structure or form                            |
| 1–2 marks   |     | - Some links between effects of writers’ methods on reader                                    |
| 0 marks     | Nothing worthy of credit/nothing written                                                     |
Always keep the question in mind as we break down the language: what is Rossetti saying about death and how does she express these views? 24 marks

**REMEMBER**

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
Or 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.

Christina Rossetti

Close analysis:
*Remember me when no more day by day You tell me of our future that you planned;*

Explore the use of repetition in the poem – what is repeated and why?

Which 3 quotations would you choose to analyse in an exam and why?
Question 27.1: How does Owen show the waking reality of the soldier in his hospital bed?

Conscious

His fingers wake, and flutter up the bed.  
His eyes come open with a pull of will,  
Helped by the yellow may-flowers by his head.  
A blind-cord drawls across the window-sill . . .  
How smooth the floor of the ward is! what a rug!  
And who's that talking, somewhere out of sight?  
Why are they laughing? What's inside that jug?  
"Nurse! Doctor!" "Yes; all right, all right."

But sudden dusk bewilders all the air --  
There seems no time to want a drink of water.  
Nurse looks so far away. And everywhere  
Music and roses burnt through crimson slaughter.  
Cold; cold; he's cold; and yet so hot:  
And there's no light to see the voices by --  
No time to dream, and ask -- he knows not what.

Wilfred Owen
Question: How does Owen show the waking reality of the soldier in his hospital bed?

The majority of the first stanza of Conscious seems quite pleasant and gentle with positive imagery. An example of this is *'helped by the yellow may flowers by his head'*. These flowers symbolise new life and growth and demonstrate the beauty of nature, something that war can never fully destroy. This is immensely positive. The yellow symbolises light and hope and is a warm, soft colour which must be nice to look at after all he has witnessed. We can tell this is indeed the case as the verb ‘helped’ shows him almost using the flowers as comfort and reassurance.

Towards the end of the stanza though the tone begins to change. As he wakes up slowly, a sense of panic seems to overtake both him and the poem. This can be seen in the over use of questions. *‘Why are they laughing? What’s inside that jug?’* They make the reader uncomfortable as the soldier seems to be unnerved by things which should not really be bothering him now that he knows he is in a safe place. This tells us something about his state of mind. He seems confused and paranoid.

Moving on, *‘sudden dusk bewilders all the air’* is a metaphor which then reveals his state of mind more clearly. The onset of evening brings terror to him and one can only assume he fears the darkness. *‘Sudden’* tells us he was not expecting it or was not prepared for it. *‘Bewilders’* implies he is seeing the ward through a haze of confusion and uncertainty.

The poem becomes more disturbing as Owen states *‘music and roses burnt through crimson slaughter’*. This time the flowers surrounding him bring no comfort, in fact he cannot even acknowledge them as all he sees in his mind is the slaughter of the battlefield. The fact that the over riding element he remembers is simply the colour ‘crimson’ is sinister as it implies he has seen too much blood and gore and his mind cannot process what he has seen.

Finally, the repetition of *‘cold; cold; he’s cold’* implies sheer panic and that he is trembling and shaking, rather than simply feeling cold. The repetition emphasises that the cold is so overwhelming that it dominates his thoughts as much as the ‘crimson slaughter’ does.

Owen shows the gentle waking up of the soldier is soon over taken by pain and fear when he regains full consciousness and that he cannot bear the reality he is faced with.
Anthem for Doomed Youth
By Wilfred Owen

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

What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of patient minds,
And each slow dusk a drawing-down of blinds.
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Question: How does Owen feel about the soldiers and what methods does he use to show his feelings?

Owen begins his ‘anthem’ in a sorrowful and negative way. The quotation ‘what passing bells for those who die as cattle?’ demonstrates this. The quotation shows doubt and disbelief and the simile adds to this, making the soldiers sound like nothing more than animals, herded to their death. ‘Bells’ reminds us of funeral bells and implies that there is no proper funeral, no mark of respect for these men who have died on a battlefield. He seems angry that they are not being honoured correctly.

Owen goes on to make it clear to us that there is no hope for them now. ‘No prayers nor bells, nor any voice of mourning...’

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Owen goes on to make it clear to us that there is no hope for them now. ‘No prayers nor bells, nor any voice of mourning...’. ‘Prayers’ imply blessings, comfort and faith, all of which have been removed now that the boys have been sent to war: prayers and services to pray for them are futile now.

At one point he seems to introduce a little positivity in the form of the ‘choirs’ which do remember and honour the soldiers, and yet we quickly realise that Owen is simply using choirs as a metaphor for the sounds of the bombs. The choir of bombs being described as ‘shril’ and ‘demented’ is disturbing. ‘Shrill’ is high-pitched, unsettling and unnerving and ‘demented’ makes them sound crazy, ruthless and barbaric.

The poem is a little softer at the end but only in the sad way in which they are remembered, with ‘flowers’ and during ‘slow dusk’. This makes life without the young men seem less exciting, slower, softer and dull.

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And each slow dusk a drawing-down of blinds.
A Rose Has Thorns As Well As Honey

A rose has thorns as well as honey, I'll not have her for love or money;  
An iris grows so straight and fine, That she shall be no friend of mine;  
Snowdrops like the snow would chill me;  
Nightshade would caress and kill me;  
Crocus like a spear would fright me;  
Dragon's-mouth might bark or bite me;  
Convolvulus but blooms to die;  
A wind-flower suggests a sigh;  
Love-lies-bleeding makes me sad;  
And poppy-juice would drive me mad: -  
But give me holly, bold and jolly,  
Honest, prickly, shining holly;  
Pluck me holly leaf and berry  
For the day when I make merry.

Christina Georgina Rossetti