

# WJEC GCE AS ENGLISH LANGUAGE AND LITERATURE

Poetry Pre-1914

Anthology





# WJEC GCE AS ENGLISH LANGUAGE AND LITERATURE

## Poetry Pre-1914

## Anthology

### INTRODUCTION

This anthology has been compiled to introduce you to the rich poetic tradition in the English language up to 1914, and to provide an overview of some important literary and linguistic developments. It is expected that you will have read all the poems in this anthology in preparation for **Unit 1 Section A**.

The questions in **Unit 1 Section A** will assess your ability to:

- apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (AO1)
- analyse ways in which meanings are shaped in texts (AO2)
- demonstrate understanding of the significance and influence of the contexts in which texts are produced and received (AO3)
- explore connections across texts, informed by linguistic and literary concepts and methods (AO4)

when **exploring relationships** between a printed poem from this anthology and an unseen text.

The anthology is arranged chronologically to demonstrate the way language and poetic forms have evolved. The poems have been selected from different sources, with attention paid to finding poems closest to the original texts. However, in some instances the most accessible or familiar versions have been chosen.

When reading poetry from before 1914, it is worth remembering that Standard English as we know it today did not exist then. Until the introduction of

Caxton's printing press in the early 1470s, most texts were handwritten, and there were both regional and personal variations in orthography, grammar and lexis. Many short-hand techniques existed to save expensive vellum, including the use of the macron and the ampersand. These continued even after the advent of printing on paper. Orthography, too, was not fixed, even after the publication of Dr Samuel Johnson's dictionary in 1755. Writers in the Middle English period used some graphemes (letters) that are no longer used. An interesting example of this is the use of Y as in *Ye Olde Shoppe*. This letter is a corruption of the old Anglo-Saxon runic letter (þ) called the thorn and pronounced th, and its use persisted into the Early Modern period. In most modern versions of pre-1914 poetry the linguistic features of the texts have been standardised. Punctuation is usually modernised. To make a true judgement of the linguistic features of a particular period, you should read facsimiles of the original poems.

When discussing the syntax of poetry, you should also bear in mind that this can be affected by the scansion of the line and the dictates of a rhyming pattern.

The choice of poetry before 1914 is incredibly varied and the poems in this collection represent a small proportion of those available. Most of the poems in this anthology can be found in any good collection of poetry, such as *The New Oxford Book of Verse*, or can be accessed on the Internet.

You may find it useful to explore the poems in thematic groups, comparing the different ways that poets from different periods have dealt with some universal subjects.

# CONTENTS

	Page
1. <b>THE PASSIONATE SHEPHERD TO HIS LOVE</b> Christopher Marlowe (1564-1593)	4
2. <b>SONNET 130</b> William Shakespeare (1564-1616)	5
3. <b>THERE IS A GARDEN IN HER FACE</b> Thomas Campion (1567-1620)	6
4. <b>THE COLLAR</b> George Herbert (1593-1633)	7
5. <b>SONNET XIX: ON HIS BLINDNESS</b> John Milton (1608-1674)	8
6. <b>TO MY DEAR AND LOVING HUSBAND</b> Anne Bradstreet (1612-1672)	9
7. <b>A SATIRICAL ELEGY ON THE DEATH OF A LATE FAMOUS GENERAL</b> Jonathan Swift (1667-1745)	10
8. <b>THE SCHOOLBOY</b> William Blake (1757-1827)	11
9. <b>COMPOSED UPON WESTMINSTER BRIDGE (SEPTEMBER 3, 1802)</b> William Wordsworth (1770-1850)	12
10. <b>KUBLA KHAN (EXTRACT)</b> Samuel Taylor Coleridge (1772-1834)	13

	Page
11. <b>SHE WALKS IN BEAUTY</b> Lord Byron (1788-1824)	14
12. <b>OZYMANDIAS</b> Percy Bysshe Shelley (1792-1822)	15
13. <b>TO AUTUMN</b> John Keats (1795-1821)	16
14. <b>SONNET 43: HOW DO I LOVE THEE</b> Elizabeth Barrett Browning (1806-1861)	17
15. <b>THE KRAKEN</b> Alfred Lord Tennyson (1809-1892)	18
16. <b>SPELLBOUND</b> Emily Brontë (1818-1848)	19
17. <b>SONG</b> Christina Georgina Rossetti (1830-1894)	20
18. <b>THE DARKLING THRUSH</b> Thomas Hardy (1840-1928)	21
19. <b>GOD'S GRANDEUR</b> Gerard Manley Hopkins (1844-1889)	22
20. <b>LEISURE</b> William Henry Davies (1871-1940)	23

# THE PASSIONATE SHEPHERD TO HIS LOVE

**CHRISTOPHER MARLOWE** (1564-1593)

Come live with me and be my love,  
And we will all the pleasures prove  
That valleys, groves, hills, and fields,  
Woods, or steepy mountain yields.

And we will sit upon the rocks,  
Seeing the shepherds feed their flocks,  
By shallow rivers to whose falls  
Melodious birds sing madrigals.

And I will make thee beds of roses  
And a thousand fragrant posies,  
A cap of flowers, and a kirtle  
Embroidered all with leaves of myrtle;

A gown made of the finest wool  
Which from our pretty lambs we pull;  
Fair lined slippers for the cold,  
With buckles of the purest gold;

A belt of straw and ivy buds,  
With coral clasps and amber studs:  
And if these pleasures may thee move,  
Come live with me, and be my love.

The shepherds' swains shall dance and sing  
For thy delight each May morning:  
If these delights thy mind may move,  
Then live with me and be my love.

# SONNET 130

WILLIAM SHAKESPEARE (1564-1616)

My mistress' eyes are nothing like the sun;  
Coral is far more red than her lips' red;  
If snow be white, why then her breasts are dun;  
If hairs be wires, black wires grow on her head.  
I have seen roses damask'd, red and white,  
But no such roses see I in her cheeks;  
And in some perfumes is there more delight  
Than in the breath that from my mistress reeks.  
I love to hear her speak, yet well I know  
That music hath a far more pleasing sound;  
I grant I never saw a goddess go;  
My mistress, when she walks, treads on the ground:  
And yet, by heaven, I think my love as rare  
As any she belied with false compare.

# THERE IS A GARDEN IN HER FACE

THOMAS CAMPION (1567-1620)

There is a garden in her face  
Where roses and white lilies grow;  
A heav'nly paradise is that place  
Wherein all pleasant fruits do flow.  
There cherries grow which none may buy,  
Till 'Cherry ripe' themselves do cry.

Those cherries fairly do enclose  
Of orient pearl a double row,  
Which when her lovely laughter shows,  
They look like rose-buds fill'd with snow;  
Yet them nor peer nor prince can buy,  
Till 'Cherry ripe' themselves do cry.

Her eyes like angels watch them still,  
Her brows like bended bows do stand,  
Threat'ning with piercing frowns to kill  
All that attempt with eye or hand  
Those sacred cherries to come nigh,  
Till 'Cherry ripe' themselves do cry.

# THE COLLAR

GEORGE HERBERT (1593-1633)

I struck the board, and cried, "No more!  
I will abroad.  
What? shall I ever sigh and pine?  
My lines and life are free; free as the road,  
Loose as the wind, as large as store.  
Shall I be still in suit?  
Have I no harvest but a thorn  
To let me bleed, and not restore  
What I have lost with cordial fruit?  
Sure there was wine  
Before my sighs did dry it: there was corn  
Before my tears did drown it.  
Is the year only lost to me?  
Have I no bays to crown it?  
No flowers, no garlands gay? all blasted?  
All wasted?  
Not so, my heart; but there is fruit,  
And thou hast hands.  
Recover all thy sigh-blown age  
On double pleasures: leave thy cold dispute  
Of what is fit, and not. Forsake thy cage,  
Thy rope of sands,  
Which petty thoughts have made, and made to thee  
Good cable, to enforce and draw,  
And be thy law,  
While thou didst wink and wouldst not see.  
Away; take heed;  
I will abroad.  
Call in thy death's head there: tie up thy fears;  
He that forbears  
To suit and serve his need  
Deserves his load."  
But as I raved, and grew more fierce and wild  
At every word,  
Methoughts I heard one calling, "Child!"  
And I replied, "My Lord."

# SONNET XIX: ON HIS BLINDNESS

JOHN MILTON (1608-1674)

When I consider how my light is spent,  
Ere half my days in this dark world and wide,  
And that one talent which is death to hide  
Lodged with me useless, though my soul more bent  
To serve therewith my Maker, and present  
My true account, lest he returning chide,  
"Doth God exact day-labour, light denied?"  
I fondly ask. But Patience, to prevent  
That murmur, soon replies: "God doth not need  
Either man's work or his own gifts; who best  
Bear his mild yoke, they serve him best. His state  
Is kingly: thousands at his bidding speed  
And post o'er land and ocean without rest:  
They also serve who only stand and wait."

# TO MY DEAR AND LOVING HUSBAND

**ANNE BRADSTREET** (1612-1672)

If ever two were one, then surely we.  
If ever man were lov'd by wife, then thee.  
If ever wife was happy in a man,  
Compare with me, ye women, if you can.  
I prize thy love more than whole mines of gold  
Or all the riches that the East doth hold.  
My love is such that rivers cannot quench,  
Nor ought but love from thee give recompense.  
Thy love is such I can no way repay.  
The heavens reward thee manifold, I pray.  
Then while we live, in love let's so persever  
That when we live no more, we may live ever.

# A SATIRICAL ELEGY ON THE DEATH OF A LATE FAMOUS GENERAL

JONATHAN SWIFT (1667-1745)

His Grace! impossible! what, dead!  
Of old age too, and in his bed!  
And could that mighty warrior fall,  
And so inglorious, after all?  
Well, since he's gone, no matter how,  
The last loud trump must wake him now;  
And, trust me, as the noise grows stronger,  
He'd wish to sleep a little longer.  
And could he be indeed so old  
As by the newspapers we're told?  
Threescore, I think, is pretty high;  
'Twas time in conscience he should die!  
This world he cumber'd long enough;  
He burnt his candle to the snuff;  
And that's the reason, some folks think,  
He left behind so great a stink.  
Behold his funeral appears,  
Nor widows' sighs, nor orphans' tears,  
Wont at such times each heart to pierce,  
Attend the progress of his hearse.  
But what of that? his friends may say,  
He had those honours in his day.  
True to his profit and his pride,  
He made them weep before he died.  
Come hither, all ye empty things!  
Ye bubbles rais'd by breath of kings!  
Who float upon the tide of state;  
Come hither, and behold your fate!  
Let pride be taught by this rebuke,  
How very mean a thing's a duke;  
From all his ill-got honours flung,  
Turn'd to that dirt from whence he sprung.

# THE SCHOOLBOY

**WILLIAM BLAKE** (1757-1827)

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

But to go to school on a summer morn,  
Oh! 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 learning's bower,  
Worn through 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 drop his tender wing,  
And forget his youthful spring?

Oh! father and mother! if buds are nipped,  
And blossoms blown away,  
And if the tender plants are stripped  
Of their joy in the springing day,  
By sorrow and care's dismay,

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

COMPOSED UPON WESTMINSTER BRIDGE  
(SEPTEMBER 3, 1802)

WILLIAM WORDSWORTH (1770-1850)

Earth has not anything to show more fair:  
    Dull would he be of soul who could pass by  
    A sight so touching in its majesty:  
This City now doth, like a garment, wear  
The beauty of the morning; silent, bare,  
    Ships, towers, domes, theatres, and temples lie  
    Open unto the fields, and to the sky;  
All bright and glittering in the smokeless air.  
Never did sun more beautifully steep  
    In his first splendour, valley, rock, or hill;  
Ne'er saw I, never felt, a calm so deep!  
    The river glideth at his own sweet will:  
Dear God! the very houses seem asleep;  
    And all that mighty heart is lying still!

# KUBLA KHAN (Extract)

**SAMUEL TAYLOR COLERIDGE (1772-1834)**

In Xanadu did Kubla Khan  
A stately pleasure-dome decree:  
Where Alph, the sacred river, ran  
Through caverns measureless to man  
    Down to a sunless sea.  
So twice five miles of fertile ground  
With walls and towers were girdled round:  
And there were gardens bright with sinuous rills,  
Where blossomed many an incense-bearing tree;  
And here were forests ancient as the hills,  
Enfolding sunny spots of greenery.  
But oh! that deep romantic chasm which slanted  
Down the green hill athwart a cedarn cover!  
A savage place! as holy and enchanted  
As e'er beneath a waning moon was haunted  
By woman wailing for her demon-lover!  
And from this chasm, with ceaseless turmoil seething,  
As if this earth in fast thick pants were breathing,  
A mighty fountain momently was forced;  
Amid whose swift half-intermitted burst  
Huge fragments vaulted like rebounding hail,  
Or chaffy grain beneath the thresher's flail:  
And 'mid these dancing rocks at once and ever  
It flung up momently the sacred river.  
Five miles meandering with a mazy motion  
Through wood and dale the sacred river ran,  
Then reached the caverns measureless to man,  
And sank, in tumult to a lifeless ocean:  
And 'mid this tumult Kubla heard from far  
Ancestral voices prophesying war!  
    The shadow of the dome of pleasure  
    Floated midway on the waves;  
    Where was heard the mingled measure  
    From the fountain and the caves.  
It was a miracle of rare device,  
A sunny pleasure-dome with caves of ice!

# SHE WALKS IN BEAUTY

GEORGE GORDON BYRON, LORD BYRON (1788–1824)

She walks in beauty, like the night  
Of cloudless climes and starry skies;  
And all that's best of dark and bright  
Meet in her aspect and her eyes:  
Thus mellowed to that tender light  
Which Heaven to gaudy day denies.

One shade the more, one ray the less,  
Had half impaired the nameless grace  
Which waves in every raven tress,  
Or softly lightens o'er her face;  
Where thoughts serenely sweet express,  
How pure, how dear their dwelling-place.

And on that cheek, and o'er that brow,  
So soft, so calm, yet eloquent,  
The smiles that win, the tints that glow,  
But tell of days in goodness spent,  
A mind at peace with all below,  
A heart whose love is innocent!

# OZYMANDIAS

**PERCY BYSSHE SHELLEY** (1792-1822)

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,  
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:  
"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.

# TO AUTUMN

JOHN KEATS (1795-1821)

Season of mists and mellow fruitfulness!  
Close bosom-friend of the maturing sun;  
Conspiring with him how to load and bless  
With fruit the vines that round the thatch-eaves run;  
To bend with apples the moss'd cottage-trees,  
And fill all fruit with ripeness to the core;  
To swell the gourd, and plump the hazel shells  
With a sweet kernel; to set budding more,  
And still more, later flowers for the bees,  
Until they think warm days will never cease,  
For Summer has o'erbrimm'd their clammy cells.

Who hath not seen thee oft amid thy store?  
Sometimes whoever seeks abroad may find  
Thee sitting careless on a granary floor,  
Thy hair soft-lifted by the winnowing wind;  
Or on a half-reap'd furrow sound asleep,  
Drows'd with the fume of poppies, while thy hook  
Spare the next swath and all its twined flowers;  
And sometimes like a gleaner thou dost keep  
Steady thy laden head across a brook;  
Or by a cyder-press, with patient look,  
Thou watchest the last oozings hours by hours.

Where are the songs of Spring? Ay, where are they?  
Think not of them, thou hast thy music too, –  
While barred clouds bloom the soft-dying day,  
And touch the stubble-plains with rosy hue;  
Then in a wailful choir the small gnats mourn  
Among the river shallows, borne aloft  
Or sinking as the light wind lives or dies;  
And full-grown lambs loud bleat from hilly bourn;  
Hedge-cricket sing; and now with treble soft  
The red-breast whistles from a garden-croft;  
And gathering swallows twitter in the skies.

## SONNET 43: HOW DO I LOVE THEE?

**ELIZABETH BARRETT BROWNING** (1806-1861)

How do I love thee? Let me count the ways.  
I love thee to the depth and breadth and height  
My soul can reach, when feeling out of sight  
For the ends of Being and ideal Grace.  
I love thee to the level of everyday's  
Most quiet need, by sun and candlelight.  
I love thee freely, as men strive for Right;  
I love thee purely, as they turn from Praise.  
I love thee with the passion put to use  
In my old griefs, and with my childhood's faith.  
I love thee with a love I seemed to lose  
With my lost saints,—I love thee with the breath,  
Smiles, tears, of all my life!—and, if God choose,  
I shall but love thee better after death.

# THE KRAKEN

ALFRED LORD TENNYSON (1809-1892)

Below the thunders of the upper deep,  
Far, far beneath in the abysmal sea,  
His ancient, dreamless, uninvaded sleep  
The Kraken sleepeth: faintest sunlights flee  
About his shadowy sides; above him swell  
Huge sponges of millennial growth and height;  
And far away into the sickly light,  
From many a wondrous and secret cell  
Unnumbered and enormous polypi  
Winnow with giant fins the slumbering green.  
There hath he lain for ages, and will lie  
Battening upon huge sea-worms in his sleep,  
Until the latter fire shall heat the deep;  
Then once by man and angels to be seen,  
In roaring he shall rise and on the surface die.

# SPELLBOUND

**EMILY BRONTË** (1818-1848)

The night is darkening round me,  
    The wild winds coldly blow;  
But a tyrant spell has bound me,  
    And I cannot, cannot go.

The giant trees are bending  
    Their bare boughs weighed with snow;  
The storm is fast descending,  
    And yet I cannot go.

Clouds beyond clouds above me,  
    Wastes beyond wastes below;  
But nothing drear can move me:  
    I will not, cannot go.

# SONG

**CHRISTINA GEORGINA ROSSETTI (1830-1894)**

When I am dead, my dearest,  
Sing no sad songs for me;  
Plant thou no roses at my head,  
Nor shady cypress tree:  
Be the green grass above me  
With showers and dewdrops wet:  
And if thou wilt, remember,  
And if thou wilt, forget.

I shall not see the shadows,  
I shall not feel the rain;  
I shall not hear the nightingale  
Sing on as if in pain:  
And dreaming through the twilight  
That doth not rise nor set,  
Haply I may remember,  
And haply may forget.

# THE DARKLING THRUSH

THOMAS HARDY (1840-1928)

I leant upon a coppice gate  
When Frost was spectre-grey,  
And Winter's dregs made desolate  
    The weakening eye of day.  
The tangled bine-stems scored the sky  
    Like strings of broken lyres,  
And all mankind that haunted nigh  
    Had sought their household fires.

The land's sharp features seemed to be  
    The Century's corpse outleant,  
His crypt the cloudy canopy,  
    The wind his death-lament.  
The ancient pulse of germ and birth  
    Was shrunken hard and dry,  
And every spirit upon earth  
    Seemed fervourless as I.

At once a voice arose among  
    The bleak twigs overhead  
In a full-hearted evensong  
    Of joy illimited;  
An aged thrush, frail, gaunt and small,  
    In blast-beruffled plume,  
Had chosen thus to fling his soul  
    Upon the growing gloom.

So little cause for carolings  
    Of such ecstatic sound  
Was written on terrestrial things  
    Afar or nigh around,  
That I could think there trembled through  
    His happy good-night air  
Some blessed Hope, whereof he knew  
    And I was unaware.

# GOD'S GRANDEUR

GERARD MANLEY HOPKINS (1844-1889)

The world is charged with the grandeur of God.

It will flame out, like shining from shook foil;

It gathers to a greatness, like the ooze of oil

Crushed. Why do men then now not reck his rod?

Generations have trod, have trod, have trod;

And all is seared with trade; bleared, smeared with toil;

And wears man's smudge and shares man's smell: the soil  
Is bare now, nor can foot feel, being shod.

And for all this, nature is never spent;

There lives the dearest freshness deep down things;

And though the last lights off the black West went

Oh, morning, at the brown brink eastward, springs –

Because the Holy Ghost over the bent

World broods with warm breast and with ah! bright wings.

# LEISURE

**WILLIAM HENRY DAVIES** (1871-1940)

What is this life if, full of care,  
We have no time to stand and stare.

No time to stand beneath the boughs  
And stare as long as sheep or cows.

No time to see, when woods we pass,  
Where squirrels hide their nuts in grass.

No time to see, in broad day light,  
Streams full of stars, like skies at night.

No time to turn at beauty's glance,  
And watch her feet, how they can dance.

No time to wait till her mouth can  
Enrich that smile her eyes began.

A poor life this if, full of care,  
We have no time to stand and stare.





