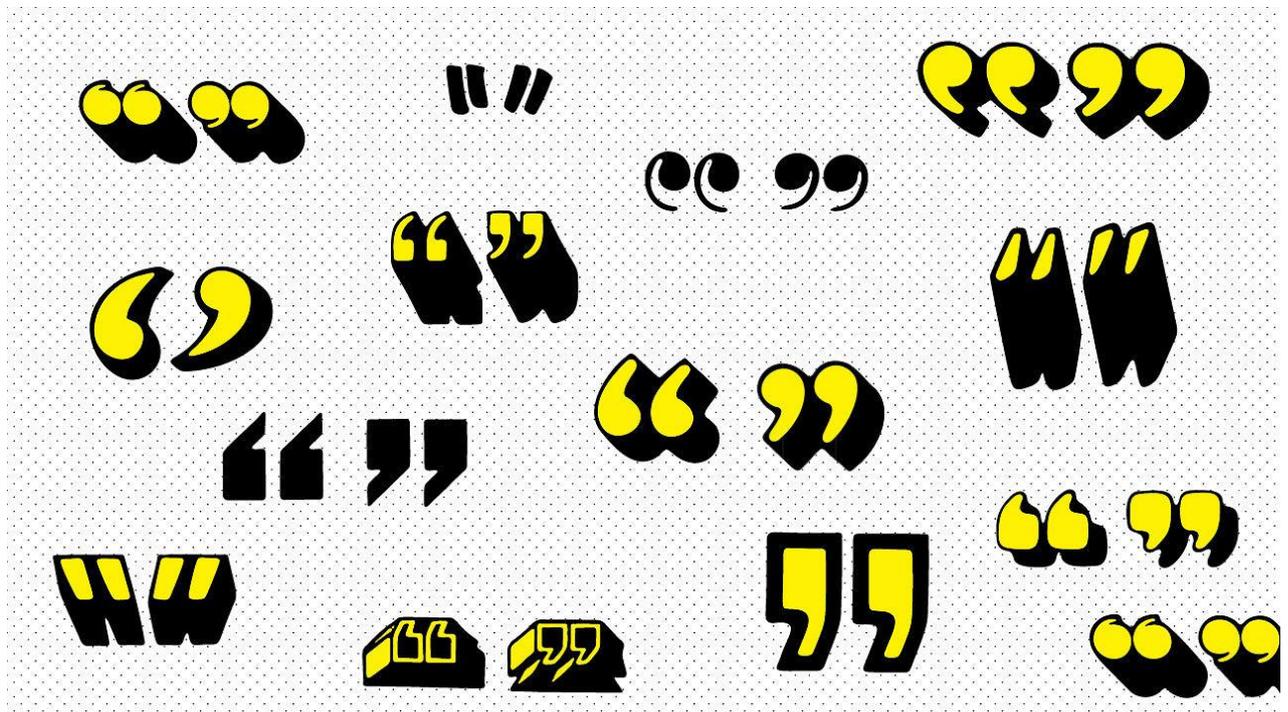


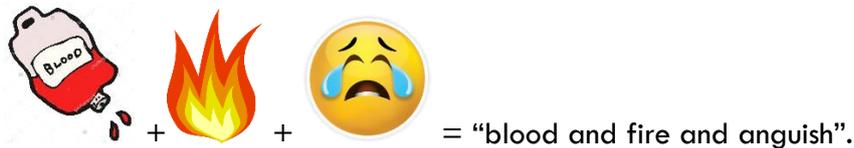
# THE VERY BIG BOOK OF IMPORTANT QUOTATIONS



## How can I use this book?

### **Strategies for memorising quotations:**

1. **Remember, remember... rhymes and mnemonics.** Create little rhymes and mnemonics.
2. **Spaced repetition of quotations.** We gradually forget quotations over time, so use strategies that help you to remember. For example:
  1. Learn five quotations from Romeo & Juliet
  2. Practise and annotate the notes on Monday
  3. Have a quick reminder on Wednesday
  4. Quiz yourself on Friday
3. **Interactive quizzing.** Form study groups and quiz each other on key quotations.
4. **Create visual cues and symbols.** Using images associated with quotations. For example:



5. **Build the 'memory palace' of quotations.** The 'memory palace' is a strategy that is thousands of years old. You create a palace, or a humble house, with multiple rooms. You then compartmentalise the rooms and start to allocate different quotations to different rooms, linking quotes to objects.
6. **Link the quotation to the story.** Memorise quotations in chronological order and practice using them to retell the novel or play.
7. **Learn shorter quotations**
8. **Learn fewer quotations, but deeper**
9. **'Just a minute'.** With friends, practise talking about one quotation for a whole minute. Do you have lots to say about it? Could you analyse it in detail in an exam? If not, work with a quotation that you can!

### **Revision questions for any quotation:**

1. Who says it?
2. Who are they speaking to? What are they speaking about?
3. Where does the quotation appear in the novel / play?
4. Does the quotation have more than one meaning? What are they?
5. What methods has the writer used in the quotation? What is the effect on the reader?
6. What has happened just before / after? Why is this important?
7. How does the quotation link to key themes in the novel / play?
8. What do you think the writer's message is?

## English Literature Paper 1 Section A: *Romeo and Juliet*

| <b>Act 1</b>                       |   |     |   |
|------------------------------------|---|-----|---|
| <b>Sampson</b> (a Capulet servant) | “Draw, if you be men”   | Sc1 | Shows the patriarchal link in the play – fighting demonstrates manliness. Links to Act 3 Sc1 and Romeo’s dishonour.   |
| <b>Benvolio</b>                    | “I do but keep the peace”   | Sc1 | Shows Benvolio’s role – the only one trying to stop the out-of-control warfare.   |
| <b>Tybalt</b>                      | “peace? I hate the word,<br>As I hate hell, all Montagues, and thee”                    | Sc1 | Said to Benvolio. Shows that Tybalt is set in his warring ways. He links Montagues to evil – remember people believed in Hell in those days. This is a strong curse.  |
| <b>Prince Escalus</b>              | “Three civil brawls, bred of an airy word”  | Sc1 | Just a wrong word has caused three riots between the two families. Shows how on-edge the two sides are.   |
| <b>Romeo</b>                       | “O brawling love! O loving hate!”   | Sc1 | Romeo compares his love for Rosaline (a Capulet lady) with the fighting. Suggesting they love to hate (and fight) whereas he hates to love, as he feels so bad.   |
| <b>Lady Capulet</b>                | “The valiant Paris seeks you for his love”  | Sc3 | Juliet is warned that Paris wants to marry her. She knows this would be the love chosen for her, but she ‘forgets’ this.  |
| <b>Juliet</b>                      | “no more deep will I endart mine eye<br>Tan your consent gives strength to make it fly” | Sc3 | This rhyming couplet shows Juliet tells her mother she will only ‘look’ at Paris until her mother gives her permission to do otherwise. She ignores this with Romeo. Elizabethans believed that the way we saw things was that beams of light came from our eyes and lit up the objects looked at. Juliet uses this metaphor – light becomes a dart – like Cupid’s arrow. |
| <b>Romeo</b>                       | “Under love’s heavy burden do I sink”   | Sc4 | Romeo shows his anxiety with Rosaline. Prophetic though, as love does cause his death.  |
| <b>Mercutio</b>                    | “If love be rough with you, be rough with love”   | Sc4 | Mercutio’s advice to Romeo.   |
| <b>Romeo</b>                       | “my mind misgives<br>some consequence hanging in the stars”                             | Sc4 | Romeo states he has an odd feeling that something bad may be fated to happen by attending the Capulet party, but he goes anyway.  |
| <b>Romeo</b>                       | “I ne’er saw true beauty till this night”   | Sc5 | Romeo states all beauty he saw before was nothing compared with Juliet. He falls in love at first sight.  |

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|                       |   |     |   |
| <b>Tybalt</b>         | “by the stock and honour of my kin,<br>To strike him dead I hold it not a sin”          | Sc5 | Seeing Romeo, Tybalt thinks it is no sin if he kills him to save the family honour.   |
| <b>Juliet</b>         | “If he be married,<br>My grave is like to be my wedding-bed”                            | Sc5 | Juliet, having spoken with Romeo for only 17 lines of dialogue, instantly states if he is married, I’ll die. Ironic, as it is the marriage that does lead to death. |
| <b>Juliet</b>         | “My only love sprung from my only hate!”  | Sc5 | Love and hate together – two sides of the same coin. Shows the ridiculous situation in Verona.  |
| <b>Act 2</b>          |   |     |   |
| <b>Romeo</b>          | “What light through yonder window breaks?<br>It is the east, and Juliet is the sun!”    | Sc1 | Most famous line – Romeo compares Juliet to the sun – the source of all life, light and warmth.   |
| <b>Juliet</b>         | “O Romeo, Romeo! Wherefore art thou Romeo?”   | Sc1 | Other most famous line. Shows Juliet’s desperate mind, calling out to him. She does not know he is listening in.  |
| <b>Juliet</b>         | “What’s in a name? That which we call a rose<br>By any other name would smell as sweet” | Sc2 | Juliet questions the silliness of having to hate, just because of a name.   |
| <b>Juliet</b>         | “I have no joy of this contract tonight;<br>It is too rash, too unadvis’d, too sudden”  | Sc2 | Juliet gives her and Romeo good advice, but they do not stick to it. Links to theme of rushing.   |
| <b>Friar Lawrence</b> | “Young men’s love then lies<br>Not truly in their hearts, but in their eyes”            | Sc3 | The Friar tells Romeo he is quick to have changed his affection from Rosaline to Juliet. It is true that Romeo fell for Juliet’s beauty.                            |
| <b>Friar Lawrence</b> | “For this alliance may so happy prove<br>To turn your households’ rancour to pure love’ | Sc3 | The Friar hopes the relationship may stop the trouble between the two families.   |
| <b>Friar Lawrence</b> | “Wisely and slow: they stumble that run fast”   | Sc3 | Again – good advice, but he ignores his own advice – not waiting to consider the matter.  |
| <b>Act 3</b>          |   |     |   |
| <b>Benvolio</b>       | “For now, these hot days, is the mad blood stirring”                                    | Sc1 | The heat in Verona is stirring up the trouble – making all irritable and more likely to fight.  |
| <b>Tybalt</b>         | “thou consort with Romeo?”  | Sc1 | Means associate with. However has other meanings. Mercutio either deliberately  |

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|                 |   |     | misinterprets the line or genuinely thinks Tybalt is winding him up. Consort could be a servant – a musician. Could be a metaphor saying Mercutio is Romeo's 'plaything'.  |
| <b>Mercutio</b> | "thou make minstrels of us, look to hear nothing but discords. Here's my fiddle-stick"  | Sc1 | Mercutio plays on the musician theme – says if Tybalt is going to turn him into a musician, then his sword shall be his 'bow', and there will be discord – a play on words. Means badly played notes or a quarrel. |
| <b>Benvolio</b> | "withdraw unto some private place"  | Sc1 | Reminds the pair that they are in public – the Prince's decree.  |
| <b>Tybalt</b>   | "thou are a villain"  | Sc1 | Villain is a grave insult. Villain means peasant – Romeo is a noble. Shows importance of honour and class to these people.   |
| <b>Romeo</b>    | "I have to love thee"   | Sc1 | To Tybalt – cannot explain why though.   |
| <b>Romeo</b>    | "I never injured thee, but love thee better than thou canst devise"   | Sc1 | To Tybalt – again, talking in secrets. This winds up both Tybalt and Mercutio.   |
| <b>Mercutio</b> | "O calm, dishonourable, vile submission!"   | Sc1 | Mercutio sees the loss of honour as the worst thing that could happen. Romeo, in his eyes, must fight to save honour.  |
| <b>Mercutio</b> | "A plague on both your houses! I am sped"   | Sc1 | Mercutio is hurt as Romeo tries to split them up. Mercutio knows the wound is deadly, and sees the stupidity of a) the fight and b) his part in it. He curses both sides.  |
| <b>Mercutio</b> | "Ask for me tomorrow and you shall find me a grave man"   | Sc1 | Mercutio jokes as he is dying. Grave means serious, but also shows he knows he is dying.   |
| <b>Romeo</b>    | "Mercutio's soul<br>is but a little way above our heads,<br>Staying for thine to keep him company:<br>Either thou, or I, or both" | Sc1 | Romeo tells Tybalt that his spirit is waiting for someone to join him. Shows he does not care whose. Reckless again.   |
| <b>Juliet</b>   | "When I shall die<br>Take him and cut him out in little stars,  | Sc2 | Juliet sees Romeo's beauty as something so special that she wants to have him as her heaven. She thinks people will worship the  |

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|                     | And he will make the face of heaven so fine”   |     | night if he were what they stared up at. Shows her worshipping his look.   |
| <b>Juliet</b>       | “I have bought the mansion of a love,<br>But not yet enjoy’d”  | Sc2 | She shows here she is eager to be with Romeo – a sexual reference. Note the word enjoyed.  |
| <b>Juliet</b>       | “O, that deceit should dwell<br>In such a gorgeous palace’   | Sc2 | Links to the mansion quote – she feels betrayed when told the news of Tybalt’s death, but has the look of Romeo still strong in her thoughts. Looks overcomes inner emotion in Juliet.     |
| <b>Juliet</b>       | “That villain cousin would have kill’d my husband”   | Sc2 | Juliet guesses right, but quickly shows her allegiance – to Romeo not family. Uses word that Tybalt used to increase the tension in the quarrel.   |
| <b>Romeo</b>        | “There is no world without Verona walls”   | Sc3 | Romeo’s thoughts on banishment.  |
| <b>Romeo</b>        | “Calling death banished<br>Thou cutt’st my head off with a golden axe”                                 | Sc3 | Romeo laughs at banishment being seen as a mercy. He uses a metaphor – death is death, so like getting head chopped off by a fancy axe and saying it was better than dying via a foul axe. |
| <b>Lord Capulet</b> | “she will be rul’d<br>In all respects by me”   | Sc4 | Juliet’s father tells Paris that he makes the laws in the house.   |
| <b>Juliet</b>       | “O God! I have an ill-divining soul:<br>Methinks I see thee...<br>As one dead in the bottom of a tomb” | Sc5 | Juliet looks at Romeo and has a vision of him looking dead. Links to idea of fate, and being unable to escape what is destined for them.   |
| <b>Juliet</b>       | “I wonder at this haste; that I must wed”  | Sc5 | Juliet argues against her mum’s idea for her to marry Paris. However, her argument is a bit hypocritical.  |
| <b>Lady Capulet</b> | “I would the fool were married to her grave!”  | Sc5 | Juliet’s mother tells her father what she thinks of Juliet, after her decision not to marry Paris.   |
| <b>Lord Capulet</b> | “go with Paris to Saint Peter’s church, Or I will drag thee”   | Sc5 | Father threatens daughter – drag implies violence. Play does not state he hits her though.   |
| <b>Lord Capulet</b> | “Hang thee, young baggage!<br>Disobedient wretch!”   | Sc5 | Father name-calls his daughter. Sees a woman as something that should obey.  |
| <b>Juliet</b>       | “o sweet my mother, cast me not away!<br>Delay this marriage”  | Sc5 | Juliet pleads with her mother. She maybe should have taken such a request up herself before marrying Romeo.  |

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| <b>Lady Capulet</b>   | "I have done with thee"   | Sc5 | Juliet's mother has given up on her. There is nothing she can do. Juliet has no-one to turn to, but the nurse and the priest.  |
| <b>Act 4</b>          |   |     |  |
| <b>Juliet</b>         | "I long to die"   | Sc1 | Juliet shows her desperation to Friar Lawrence   |
| <b>Juliet</b>         | "Farewell! God knows when we shall meet again."   | Sc3 | Juliet speaks out – but not to her mother directly – saying goodbye to her. This is dramatic irony, as this is indeed the last time she will see her mother.             |
| <b>Lady Capulet</b>   | "O me! My child, my only life,<br>Revive, look up, or I will die with thee!"  | Sc5 | Juliet's mother's lament finding her daughter 'dead'.  |
| <b>Act 5</b>          |   |     |  |
| <b>Balthasar</b>      | "I do beseech you, sir, have patience:<br>Your looks are pale and wild, and do import<br>Some misadventure"             | Sc1 | Romeo's friend tells him to have patience, seeing he is wild. Again, Romeo ignores the advice, showing he is reckless.   |
| <b>Friar Lawrence</b> | "Unhappy fortune!"  | Sc2 | The priest finds out about the letter not making it to Romeo. An oxymoron is used, drawing attention to the lack of good luck plaguing the lives of the two lovers.      |
| <b>Romeo</b>          | "Good gentle youth, tempt not a desperate man"  | Sc3 | Romeo calls Paris a youth – showing he sees himself as older (the world has wearied and aged him). Gives him a warning, showing his mood.                                |
| <b>Romeo</b>          | "here will I set up my everlasting rest,<br>And shake the yoke of inauspicious stars<br>From this world-wearied flesh." | Sc3 | Romeo states he is about to die, and that he is glad. He feels tired from all of the bad things – the bad destiny – that life has given him.                             |
| <b>Romeo</b>          | "Thus with a kiss I die"  | Sc3 | Romeo's last words. Suggesting love is the source of his death. Like he sealed his fate with that first kiss at the Capulet ball.  |
| <b>Juliet</b>         | "O happy dagger"  | Sc3 | Again – love and hate together in one oxymoronic image – happy dagger. Juliet kills herself with a dagger as Friar Lawrence goes to get help.                            |
| <b>Prince</b>         | "Capulet! Montague! See what a scourge is laid upon your hate, that heaven finds means to kill your joys with love"     | Sc3 | Love and hate together again. Says a curse upon them has killed their hate for each other, using the love of R&J as a weapon to cease the fighting.                      |
| <b>Montague</b>       | "I will raise her statue in pure gold"  | Sc3 | Lord Montague offers to build a statue in Verona square to honour Juliet's memory. Capulet offers to place a statue of Romeo next to it, as sacrifices to their quarrel. |

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| <b>Prince</b> | "never was a story of more woe<br>Than this of Juliet and her Romeo' | Sc3 | Prince issues a conclusion – makes him<br>sound like a prologue chorus. |
|---------------|--|-----|---|

## English Literature Paper 1 Section B: *The Sign of Four*

| Chapter                                  | Key quotations  |
|--|---|
| 1. The Science of Deduction              | <ul style="list-style-type: none"> <li>• “But I abhor the dull routine of existence. I crave for mental exaltation” – <i>Holmes</i></li> <li>• “Detection is, or ought to be, an exact science, and should be treated in the same cold and unemotional manner”- <i>Holmes</i></li> <li>• “I had forgotten how personal and painful a thing it might be to you” - <i>Holmes</i></li> </ul>   |
| 2. The Statement of the Case             | <ul style="list-style-type: none"> <li>• “You really are an automaton – a calculating machine,” I cried. “There is something positively inhuman in you at times.” – <i>Watson</i></li> <li>• “A client to me is a mere unit, a factor in a problem” – <i>Holmes</i></li> </ul>  |
| 3. In Quest of a Solution                | <ul style="list-style-type: none"> <li>• “He was bright, eager and in excellent spirits, a mood which in his case alternated with fits of the blackest depression” – <i>Watson</i></li> <li>• There was to my mind, something eerie and ghostlike in the endless process of faces which flitted across these narrow bars of light – sad faces and glad, haggard and merry.” – <i>Watson</i></li> <li>• “We were driving to an unknown place, on an unknown errand” - <i>Watson</i></li> </ul>   |
| 4. The Story of the Bald-Headed Man      | <ul style="list-style-type: none"> <li>• “In that sorry house it looked as out of place as a diamond of the first water in a setting of brass.” – <i>Watson</i></li> <li>• “The cursed greed which has been my besetting sin through life has withheld from her the treasure, half at least of which should have been hers. And</li> <li>• yet I made no use of it myself, so blind and foolish a thing is avarice” – <i>Major Sholto</i></li> <li>• “It was a bearded, hairy face, with wild cruel eyes and an expression of concentrated malevolence” – <i>Thaddeus Sholto</i></li> </ul>   |
| 5. The Tragedy of Pondicherry Lodge      | <ul style="list-style-type: none"> <li>• “The vast size of the building, with its gloom and its deathly silence, struck a chill to the heart.” -<i>Watson</i></li> <li>• “A wondrous subtle thing is love, for here were we two, who had never seen each other before that day, between whom no word or even look of affection has ever passed, and yet in our hour of trouble our hands instinctively sought for each other.” – <i>Watson</i></li> <li>• “The features were set, however, in a horrible smile, a fixed and unnatural grin, which in that still and moonlit room was more jarring to the nerves than any scowl or contortion.” - <i>Watson</i></li> </ul> |
| 6. Sherlock Holmes Gives a Demonstration | <ul style="list-style-type: none"> <li>• “So swift, silent, and furtive were his movements, like those of a trained bloodhound picking out a sort of scent” – <i>Watson on Holmes</i></li> <li>• “You see that I am weaving my web round Thaddeus. The net begins to close upon him” – <i>Athelney Jones</i></li> <li>• “Then I shall study the great Jones’s methods and listen to his not too delicate sarcasms” – <i>Sherlock Holmes</i></li> </ul>  |

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| <p><b>7. The Episode of the Barrel</b></p>   | <ul style="list-style-type: none"> <li>• “The whole place...had a blighted, ill-omened look which harmonized with the black tragedy which hung over it” – <i>Watson</i></li> <li>• “How small we feel with our petty ambitions and strivings in the presence of the great elemental forces of nature.” – <i>Sherlock</i></li> <li>• “Toby ceased to advance but began to run backward and forward...the very picture of canine indecision” - <i>Watson</i></li> </ul>  |
| <p><b>8. The Baker Street Irregulars</b></p> | <ul style="list-style-type: none"> <li>• “If Holmes could work to find the criminals, I had a tenfold stronger reason to urge me on to find the treasure” – <i>Watson</i></li> <li>• “As he spoke, there came a swift pattering of naked feet upon the stairs, a clatter of high voices, and in rushed a dozen dirty and ragged little street Arabs” – <i>Watson</i></li> <li>• “Diminutive footmarks, toes never fettered by boots, naked feet, stone-headed wooden mace, great agility, small poisoned darts. What do you make of all this?” – <i>Holmes</i></li> </ul>  |
| <p><b>9. A Break in the Chain</b></p>        | <ul style="list-style-type: none"> <li>• “I noticed that his face was dark and troubled” – <i>Watson on Holmes</i></li> <li>• “Women are never to be entirely trusted – not the best of them” – <i>Holmes</i></li> <li>• ““It is a romance!” cried Mrs Forrester. “An injured lady, half a million in treasure, a black cannibal, and a wooden-legged ruffian. They take the place</li> <li>• of the conventional dragon or wicked earl” – <i>Mrs Forrester</i></li> <li>• “This infernal problem is consuming me” – <i>Holmes</i></li> <li>• “Was it not possible that his nimble and speculative mind had built up this wild theory upon faulty premises” - <i>Watson</i></li> </ul> |
| <p><b>10. The End of the Islander</b></p>    | <ul style="list-style-type: none"> <li>• “He appeared to be in a state of nervous exaltation. I have never known him so brilliant” – <i>Watson on Holmes</i></li> <li>• “Individuals vary, but percentages remain constant” – <i>Holmes</i></li> <li>• “...but never did sport give me such a wild thrill as this mad, flying man-hunt down the Thames” – <i>Watson</i></li> <li>• “Never have I seen features so deeply marked with all bestiality and cruelty” – <i>Watson on the small man</i></li> <li>• “Somewhere in the dark ooze at the bottom of the Thames lies the bones of that strange visitor to our shores” - <i>Watson</i></li> </ul>                                  |
| <p><b>11. The Great Agra Treasure</b></p>    | <ul style="list-style-type: none"> <li>• “It seemed to me that there was more sorrow than anger in his rigid and contained countenance” – <i>Watson on Small</i></li> <li>• “To him it brought murder, to Major Sholto it brought fear and guilt, to me it has meant slavery for life.” – <i>Small</i></li> <li>• “Whoever had lost a treasure, I knew that night I had gained one” - <i>Watson</i></li> </ul>   |

**12. The Strange  
Story of  
Jonathan Small**

- “There we were all four tied by the leg and with precious little chance of ever getting out again, while we each held a secret which might have put each
- of us in a palace if we could only have made use of it.” – *Jonathan Small*
- “But love is an emotional thing, and whatever is emotional is opposed to that true cold reason which I place above all things.” – *Holmes*

## **English Literature Paper 2 Section A: An Inspector Calls**

### **Capitalism**

- ...we may look forward to the time when Crofts and Birlings are no longer competing but are working together – for lower costs and higher prices. – 164
- I think it's perfect. Now I really feel engaged – 165
- We employers at last are coming together to see that our interests – and the interests of Capital – are properly protected – 165
- ... a man has to make his own way – has to look after himself – and his family too, of course – 168
- You'd think everybody has to look after everybody else...community and all that nonsense – 168
- [*rather impatiently*] Yes, yes. Horrible business. But I don't understand why you should come here, Inspector - 170
- I can't accept any responsibility. If we were all responsible for everything that happened to everybody we'd had anything to do with, it would be very awkward, wouldn't it? – 172
- They wanted the rates raised...I refused of course. – 172
- It's my duty to keep labour costs down – 172
- She'd had a lot to say – far too much – so she had to go - 173
- If you don't come down sharply on these people, they soon be asking for the earth – 173
- I told him that if they didn't get rid of that girl, I'd never go near the place again... – 180
- ...I must say, Sybil, that when this comes out at the inquest, it isn't going to do us much good – 198
- I accept no blame for it at all - 200
- Eric! You stole money? -205
- I've got to cover this up as soon as I can – 205
- I'd give thousands – yes thousands
- There's every excuse for what your mother and I did – 208
- ...I'm absolutely ashamed of you -208

### **Socialism**

A chain of events – 172

- It's better to ask for the earth than to take it – 173
- Why shouldn't they try for higher wages? – 174
- These girls aren't cheap labour – they're people - 177
- ... it would do us all a bit of good if we tried to put ourselves in the place of these young women counting their pennies in their dingy little back bedrooms – 177
- So, I'm really responsible?
- We have to share something. If there's nothing else, we'll have to share our guilt. – 184

- ...probably between us, we killed her – 189
- Public men, Mr Birling, have responsibilities as well as privileges – 195
- Mother, I think it was cruel and vile - 198
- Each of you helped to kill her. Remember that – 206
- One Eva Smith has gone – but there are millions and millions and millions of Eva Smiths and John Smiths still with us...intertwined with our lives... – 207
- We are members of one body. We are responsible for each other. – 207
- ... if men will not learn that lesson, then they will be taught it in fire and blood and anguish. – 207
- You don't seem to have learnt anything – 208
- I'm ashamed of you as well – yes, both of you – 208
- It frightens me the way you talk – 219 repeated on 220
- 

### Women

- When you're married, you'll realise that men with important work to do sometimes have to spend nearly all their time and energy on their business. You'll have to get used to it, just as I had -163
- ... Sheila's a lucky girl –and I think you're a pretty fortunate young man too, Gerald – 164
- ... you've got it – is it the one you wanted me to have? – 164
- I think it's perfect. Now I really feel engaged – 165
- I left 'em talking about clothes again...women are potty about 'em – 167/8
- Clothes mean something quite different to a woman. Not just something to wear – and not only something to make 'em look prettier – but – well a sort of sign or token of their self respect. – 168
- Pretty? – 175
- These girls aren't cheap labour – they're people – 177
- I was there this afternoon – for *your* benefit – 177
- She was a very pretty girl too...very pretty – 181
- If I could help her now, I would...I'll never, never do it again to anybody – 181
- And you think women ought to be protected against unpleasant and disturbing things? – 183
- ...I want to understand exactly what happens when a man says he's too busy at the works that he can hardly find the time to come and see the girl he's supposed to be in love with.-189
- It would be much better if Sheila didn't listen to this story at all – 189
- Gerald, I think you better take this with you [*She hands him the ring*] - 193
- Sheila, take your mother along to the drawing room – 203
- Look, you'd better ask Gerald for that ring you gave back to him, hadn't you? The you'll feel better – 219
- I must think -220

### Men

- You're just the kind of son in law I always wanted – 163

- When you're married, you'll realise that men with important work to do sometimes have to spend nearly all their time and energy on their business. You'll have to get used to it, just as I had -163
- Isn't he used to drinking? / No. Of course not. He's only a boy - 187
- ...and you're a man – you must know it isn't true. – 187
- You were the wonderful Fairy Prince. You must have adored it, Gerald – 192
- Go and look for the father of the child. It's his responsibility – 198
- I blame the young man who was the father of the child - 200
- ...he'd be entirely responsible – 200
- I wasn't in love with her or anything...she was pretty and a good sport – 204
- Just remember your own position, young man – 214
- Some fathers I know would have kicked you out of the house anyhow by this time. – 215
- I did keep a girl last summer – 215

### **Class**

- If they didn't like those rates, they could go and work elsewhere – 173
- She'd had a lot to say – far too much – so she had to go – 173
- I know we'd have done the same thing – 175
- And then she got herself into trouble there, I suppose? -177
- Not doing her job properly? – 177
- I told him that if they didn't get rid of that girl, I'd never go near the place again... – 180
- You musn't try to build up a wall between us and that girl - 186
- She'd lived very economically on what I'd allowed her – and didn't want to take any more from me... – 193
- I think she only had herself to blame – 197
- As if a girl of that sort would ever refuse money! – 199
- I insisted on giving her enough money to keep her going – until she refused to take anymore - 204

## English Literature Paper 2 Section B: Love and Relationships poetry

Can you match the quotation to the poem?

|   |   |   |                               |  |
|---|---|---|-------------------------------|--|
| Lord Byron<br>When We Two Parted          | Robert Browning<br>Porphyria's Lover    | Elizabeth Barrett Browning<br>Sonnet XXIV - I Think of thee | Thomas Hardy<br>Neutral Tones | Maura Dooley<br>Letters from Yorkshire       |
| Charlotte Mew<br>The Farmer's Bride       | C Day Lewis<br>Walking Away             | Charles Causley<br>Eden Rock                                | Seamus Heaney<br>Follower     | Simon Armitage<br>Mother, any distance       |
| Percy Bysshe Shelley<br>Love's Philosophy | Carol Ann Duffy<br>Before You Were Mine | Owen Sheers<br>Winter Swans                                 | Daljit Nagra<br>Singh Song!   | Andrew Waterhouse<br>Climbing My Grandfather |

- 'We chased her, flying like a hare  
Before our lanterns.'
- 'How selfhood begins with a walking away,  
And love is proved in the letting go.'
- 'They are waiting for me somewhere beyond Eden Rock.'
- 'I was a nuisance, tripping, falling,'
- 'I reach towards a hatch that opens on an endless sky to fall or fly.'
- 'That glamorous love lasts where you sparkle and waltz and laugh before you were mine.'
- 'They mate for life' you said as they left,'
- 'Late in di midnight hour'
- 'knowing the slow pulse of his good heart.'
- 'In secret we met – In silence I grieve,'
- 'What is all this sweet work worth, If thou kiss not me?'
- 'Three times her little throat around,  
And strangled her.'
- 'I think of thee! – my thoughts do twine and bud'
- 'Since then, keen lessons that love deceives,'
- 'our souls tap out messages across the icy miles.'
- in di brightey moon –
- from di stool each night she say,
- *How much do yoo charge for dat moon baby?*
- my bride
- she hav a red crew cut
- and she wear a Tartan sari
- my vife on di web is playing wid di mouse
- my thoughts do twine and bud  
About thee, as wild vines, about a tree
- O my palm-tree

- set thy trunk all bare
- I do not think of thee—I am too near thee.
- I reach towards a hatch that opens on an endless sky to fall or fly.
- unreeling years between us. Anchor. Kite.
- You come to help me measure windows,
- I'm ten years away from the corner you laugh on  
with your pals,
- Your polka-dot dress blows round your legs. Marilyn
- That glamorous love lasts  
where you sparkle and waltz and laugh before you were mine
- His shoulders globed like a full sail strung  
Between the shafts
- Sometimes he rode me on his back  
Dipping and rising to his plod.
- But today  
It is my father who keeps stumbling  
Behind me, and will not go away.