



GCSE English Literature (8702)
Paper 2: Modern Texts and Poetry
Exemplar Questions

Modern Texts

You are advised to spend about **45 minutes** on this section.
Answer **one** question.

JB Priestley: *An Inspector Calls*

01. How and why does Priestley present Inspector Goole in *An Inspector Calls*?

Write about:

- how the Inspector treats and deals with the other characters
- how Priestley presents the Inspector by the ways he writes.

[30 marks]
AO4 [4 marks]

02. How does Priestley explore the role of women in *An Inspector Calls*?

Write about:

- the ideas about women presented in *An Inspector Calls*
- how Priestley presents these ideas by the ways he writes.

[30 marks]
AO4 [4 marks]

03. How and why does Sheila change in *An Inspector Calls*?

Write about:

- how Sheila responds to her family and the Inspector
- how Priestley presents Sheila by the ways he writes.

[30 marks]
AO4 [4 marks]

04. How does Priestley explore responsibility in *An Inspector Calls*?

Write about:

- the ideas about responsibility in *An Inspector Calls*
- how Priestley presents these ideas by the ways he writes.

[30 marks]
AO4 [4 marks]

05. How does Priestley use the character of Mrs Birling to explore ideas about social class?

Write about:

- how Priestley presents the character of Mrs Birling and her ideas
- how Priestley shows ideas about social class by the ways he writes.

[30 marks]
AO4 [4 marks]

06. Do you think Eva Smith is an important character in *An Inspector Calls*?

Write about:

- how Priestley presents the character of Eva Smith
- how Priestley presents ideas about people and society by the ways he writes.

[30 marks]
AO4 [4 marks]

07. “We are members of one body. We are responsible for each other”. How far is this idea important in *An Inspector Calls*?

Write about:

- what you think Priestley is saying about responsibility and society
- how Priestley presents these ideas by the ways he writes.

[30 marks]
AO4 [4 marks]

08. How does Priestley present Eric in *An Inspector Calls*?

Write about:

- how Eric is involved in the events of the play
- how Priestley presents ideas about Eric by the ways he writes.

[30 marks]
AO4 [4 marks]

09. “We really must stop these silly pretences”. How does Priestley suggest that people often pretend to be things they are not in *An Inspector Calls*?

Write about:

- the ways characters are different from the impression they create
- how Priestley presents these differences by the ways he writes.

[30 marks]
AO4 [4 marks]

10. How does Priestley criticise the selfishness of people in *An Inspector Calls*?

Write about:

- how Priestley presents characters' selfishness in *An Inspector Calls*
- how Priestley presents these ideas by the ways he writes.

[30 marks]
AO4 [4 marks]

11. How does Priestley the relationship between Sheila Birling and Gerald Croft in *An Inspector Calls*?

Write about:

- the way the relationship between Sheila and Gerald changes through the play
- how Priestley presents these ideas by the ways he writes.

[30 marks]
AO4 [4 marks]

12. How does Priestley present the life of the Birling family?

Write about:

- what Priestley is suggesting about the different members of the Birling family
- how Priestley presents these ideas by the ways he writes.

[30 marks]
AO4 [4 marks]

13. How does Priestley present the differences between two characters in *An Inspector Calls*?

Write about:

- what Priestley suggests are the differences between two characters
- how Priestley presents certain ideas by the ways he writes.

[30 marks]
AO4 [4 marks]

14. How does Priestley explore the role of men in *An Inspector Calls*?

Write about:

- the ideas about men presented in *An Inspector Calls*
- how Priestley presents these ideas by the ways he writes.

[30 marks]
AO4 [4 marks]

Section B: Poetry

You are advised to spend about **45 minutes** on this section.

Answer **one** question.

AQA Anthology: *Poems Past and Present*

Power and Conflict

The poems you have studied are:

Percy Bysshe Shelley
William Blake
William Wordsworth
Robert Browning
Alfred Lord Tennyson
Wilfred Owen
Seamus Heaney
Ted Hughes
Simon Armitage
Jane Weir
Carol Ann Duffy
Imtiaz Dharker
Carol Rumens
Beatrice Garland
John Agard

Ozymandias
London
The Prelude: stealing the boat
My Last Duchess
The Charge of the Light Brigade
Exposure
Storm on the Island
Bayonet Charge
Remains
Poppies
War Photographer
Tissue
The émigrée
Kamikaze
Checking Out Me History

1. Compare the ways poets present ideas about pride in 'Ozymandias' and in one other poem from 'Power and Conflict'

[30 marks]

Ozymandias

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 shatter'd visage lies, whose frown
5 And wrinkled lip and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamp'd on these lifeless things,
The hand that mock'd 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.

PERCY BYSSHE SHELLEY

2. Compare the ways poets present ideas about anger in 'London' and in one other poem from 'Power and Conflict'

[30 marks]

London

I wander through each chartered street,
Near where the chartered Thames does flow,
And mark in every face I meet
5 Marks of weakness, marks of woe.
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:
10 How the chimney-sweeper's cry
Every black'ning church appalls,
And the hapless soldier's sigh
Runs in blood down palace walls.
But most through midnight streets I hear
15 How the youthful harlot's curse
Blasts the new-born infant's tear,
And blights with plagues the marriage hearse.

WILLIAM BLAKE

3. Compare the ways poets present fear in 'The Prelude' and in one other poem from 'Power and Conflict'

[30 marks]

Extract from, The Prelude

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.

45

WILLIAM WORDSWORTH

4. Compare the ways poets present memory in 'My Last Duchess' and in one other poem from 'Power and Conflict'

[30 marks]

My Last Duchess

Ferrara

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,
10 But to myself they turned (since none puts by
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,

45 Whene'er I passed her; but who passed without
 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,
50 The Count your master's known munificence
 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!

ROBERT BROWNING

5. Compare the ways poets present the effect of conflict in 'The Charge of the Light Brigade' and in one other poem from 'Power and Conflict'

[30 marks]

The Charge of the Light Brigade

1.

Half a league, half a league,
Half a league onward,
All in the valley of Death

5 Rode the six hundred.
'Forward, the Light Brigade!
Charge for the guns!' he said:
Into the valley of Death
Rode the six hundred.

2.

10 'Forward, the Light Brigade!
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.

20 Cannon to right of them,
Cannon to left of them,
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.

30 Flash'd all their sabres bare,
Flash'd as they turn'd in air
Sabring the gunners there,
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!

ALFRED TENNYSON

6. Compare the ways poets present the reality of conflict in 'Exposure' and in one other poem from 'Power and Conflict'

[30 marks]

Exposure

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

5 Wearied we keep awake because the night is silent ...
Low, drooping flares confuse our memory of the salient ...
Worried by silence, sentries whisper, curious, nervous,
But nothing happens.

10 Watching, we hear the mad gusts tugging on the wire,
Like twitching agonies of men among its brambles.
Northward, incessantly, the flickering gunnery rumbles,
Far off, like a dull rumour of some other war.
What are we doing here?

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

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

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

30 Slowly our ghosts drag home: glimpsing the sunk fires, glozed
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.

35 Since we believe not otherwise can kind fires burn;
Now 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.

40

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

WILFRED OWEN

7. Compare the ways poets present ideas about the power of nature in 'Storm on the Island' and in one other poem from 'Power and Conflict'

[30 marks]

Storm on the Island

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
5 With hay, so, as you see, there are no stacks
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
10 So that you can listen to the thing you fear
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
15 But no: when it begins, the flung spray hits
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.

SEAMUS HEANEY

8. Compare the ways poets present the consequences of conflict and war in 'Bayonet Charge' and in one other poem from 'Power and Conflict'

[30 marks]

Bayonet Charge

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, –

10 In bewilderment then he almost stopped –
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
15 Of his still running, and his foot hung like
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.

TED HUGHES

9. Compare the ways poets present ideas about guilt in 'Remains' and in one other poem from 'Power and Conflict'

[30 marks]

Remains

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

10 I see every round as it rips through his life –
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,

15 pain itself, the image of agony.
One of my mates goes by
and tosses his guts back into his body.
Then he's carted off in the back of a lorry.

20 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.
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,

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

SIMON ARMITAGE

10. Compare the ways poets present attitudes to war in 'Poppies' and in one other poem from 'Power and Conflict'

[30 marks]

Poppies

5 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,
spasms of paper red, disrupting a blockade
of yellow bias binding around your blazer.

10 Sellotape bandaged around my hand,
I rounded up as many white cat hairs
as I could, smoothed down your shirt's
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
15 you were little. I resisted the impulse
to run my fingers through the gelled
blackthorns of your hair. All my words
flattened, rolled, turned into felt,

20 slowly melting. I was brave, as I walked
with you, to the front door, threw
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.

JANE WEIR

11. Compare the ways poets present individual experiences in 'War Photographer' and in one other poem from 'Power and Conflict'

[30 marks]

War Photographer

5 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
a priest preparing to intone a Mass.
Belfast. Beirut. Phnom Penh. All flesh is grass.

10 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
to ordinary pain which simple weather can dispel,
to fields which don't explode beneath the feet
of running children in a nightmare heat.

15 Something is happening. A stranger's features
faintly start to twist before his eyes,
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.

20 A hundred agonies in black-and-white
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.

CAROL ANN DUFFY

12. Compare the ways poets present the power of humans in 'Tissue' and in one other poem from 'Power and Conflict'

[30 marks]

Tissue

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,

10 the height and weight, who
died where and how, on which sepia date,
pages smoothed and stroked and turned
transparent with attention.

15 If buildings were paper, I might
feel their drift, see how easily
they fall away on a sigh, a shift
in the direction of the wind.

20 Maps too. The sun shines through
their borderlines, the marks
that rivers make, roads,
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

30 or block, but let the daylight break
through capitals and monoliths,
through the shapes that pride can make,
find a way to trace a grand design

35

with living tissue, raise a structure
never meant to last,
of paper smoothed and stroked
and thinned to be transparent,

turned into your skin.

IMTIAZ DHARKER

13. Compare the ways poets present ideas about loss and absence in 'The émigree' and in one other poem from 'Power and Conflict'

[30 marks]

The Émigree

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.

10 The white streets of that city, the graceful slopes
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.

20 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;
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.
25 My city hides behind me. They mutter death,
and my shadow falls as evidence of sunlight.

CAROLE RUMENS

14. Compare the ways poets present ideas about identity in 'Checking Out Me History' and in one other poem from 'Power and Conflict'

[30 marks]

Checking Out Me History

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

5 Bandage up me eye with me own history
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

JOHN AGARD

15. Compare the ways poets present attitudes to status and reputation in 'Kamikaze' and in one other poem from 'Power and Conflict'

[30 marks]

Kamikaze

- 5 Her father embarked at sunrise
with a flask of water, a samurai sword
in the cockpit, a shaven head
full of powerful incantations
and enough fuel for a one-way
journey into history
- 10 but half way there, she thought,
recounting it later to her children,
he must have looked far down
at the little fishing boats
strung out like bunting
on a green-blue translucent sea
- 15 and beneath them, arcing in swathes
like a huge flag waved first one way
then the other in a figure of eight,
the dark shoals of fishes
flashing silver as their bellies
swivelled towards the sun
- 20 and remembered how he
and 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.
- 35 *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
as though he no longer existed,
only we children still chattered and laughed*

40

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

BEATRICE GARLAND