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The authoritative guide to the OCR Poetry Anthology, Conflict Cluster, the book provides students and teachers with invaluable guidance on each of the 15 poems in the Conflict Cluster.With a perceptive and illuminating introduction to the study of poetry. a full glossary and detailed commentaries on all 15 poems, this is the best guide on the market. Intended for GCSE students.

A World History of Railway Cultures, 1830-1930 is the first collection of primary sources to historicize the cultural impact of railways on a global scale from their inception in Great Britain to the Great Depression. Its dual purpose is to promote understanding of complex historical processes leading to globalization and generate interest in transnational and global comparative research on railways. In four volumes, organized by historical geography, this scholarly collection gathers rare out-of-print published and unpublished materials from archival and digital repositories throughout the world. It adopts a capsule approach that focuses on short selections of significant primary source content instead of redundant and irrelevant materials found in online data collections. The current collection draws attention to railway cultures through railroad reports, parliamentary papers, government documents, police reports, public health records, engineering reports, technical papers, medical surveys, memoirs, diaries, travel narratives, ethnographies, newspaper articles, editorials, pamphlets, broadsides, paintings, cartoons, engravings, photographs, art, ephemera, and passages from novels and poetry collections that shed light on the cultural history of railways. The editor ' s original essays and headnotes on the cultural politics of railways introduce over 200 carefully selected primary sources. Students and researchers come to understand railways not as applied technological impositions of industrial capitalism but powerful, fluid, and idiosyncratic historical constructs.

Britten's Children confronts the edgy subject of the composer's obsessional yet strangely innocent relationships with adolescent boys. One of the hallmarks of Benjamin Britten's music is his use of boys' voices, and John Bridcut uses this to create a fresh prism through which to view the composer's life. Interweaving discussion of the music he wrote for and about children with interviews with the boys whom Britten befriended, Bridcut explores the influence of these unique friendships - notably with the late David Hemmings - and how they helped Britten maintain links with his own happy childhood. In a remarkable part of the book Bridcut tells for the first time the full story of Britten's love affair in the 1930s with the 18-year-old German Wulff Scherchen, son of the conductor Hermann Scherchen. As Paul Hoggart of The Times commented, 'this type of love belonged to an emotional landscape that has vanished for ever, and we are the poorer for it'. Since making the film, the author has extended his research to include friendships Britten had with children which have not previously been documented. The documentary Britten's Children won the Royal Philharmonic Society's 2005 Award for Creative Communication: 'this serious and beautiful film explored one aspect of a composer's life in great depth. Avoiding the temptation of sensationalism, Britten's Children was imaginatively researched and both touching and revelatory'.

This collection of eight 'lectures' by internationally acclaimed pianist, Graham Johnson, is based on a series of concert talks given at the Guildhall School of Music and Drama as part of the Benjamin Britten festival in 2001. The focus of the book is on Britten's songs, starting with his earliest compositions in the genre. Graham Johnson suggests that the nature of Britten's creativity is especially apparent in his setting of poetry, that he becomes the poet's alter-ego. A chapter on Britten's settings of Auden and Eliot explores the particular influences these writers brought to bear at opposite poles of the composer's life. The inspiration of fellow musicians is also discussed, with a chapter devoted to Britten's time in Russia and his friendship with the Rostropovitch family. Closer to home, the book places in context Britten's folksong settings, illustrating how he subverted the English folksong tradition by refusing to accept previous definitions of what constituted national loyalty. Drawing on

letters and diaries, and featuring a number of previously unpublished photographs, this book illuminates aspects of Britten's songs from the personal perspective of the pianist who worked closely with Peter Pears after Benjamin Britten was unable to perform through illness. Johnson worked with Pears on learning the role of Aschenbach in 'Death in Venice' and was official pianist for the first master class given by Peter Pears at Snape in 1972.

Pluralist in approach and ranging across Keats's poetry and letters, this volume brings together ground-breaking historical research on the writer's schooling in Enfield, the sources of 'The Eve of St Mark', as well as an innovative discussion of Keats's writings about America. New light is shed on Keats's response to art and on his brilliant handling of the epistolary form. The workings of Keats's poetry are also reconsidered in a series of new readings. His treatment of silence is discussed; divisions put to productive use by Keats are emphasized; and the 'inward Keats' is explored in an examination of his poetry's post-Romantic, American reception.

Humphrey Paxton has taken to carrying a shotgun to 'shoot plotters and blackmailers and spies'. His new tutor, Mr Thewless, suggests he might be overdoing it somewhat. But when a man is found shot dead Thewless is plunged into a nightmare world of lies, kidnapping and murder - and grave matters of national security.