



Lemn Sissay is a poet and playwright. Born just outside of Wigan, Lancashire, he moved to Manchester at the age of eighteen. He is the author of five poetry collections and was the first poet commissioned to write for the 2012 Olympics; his poem Spark Catchers is etched into a Transformer on The Olympic Site. The Council and other groups commissioned Lemn to devise an inventive new set of creations to be placed around Manchester. Rain, commissioned by Contact Theatre when Lemn was resident artist there, occupies a wall above Gemini takeaway on Wilmslow Road. The full version of the poem can be seen on the wall of the atrium in University Place, outside the Accommodation Office.

*Text – From Listener (2008) by Lemn Sissay, by kind permission of the author.
Image – © The University of Manchester*

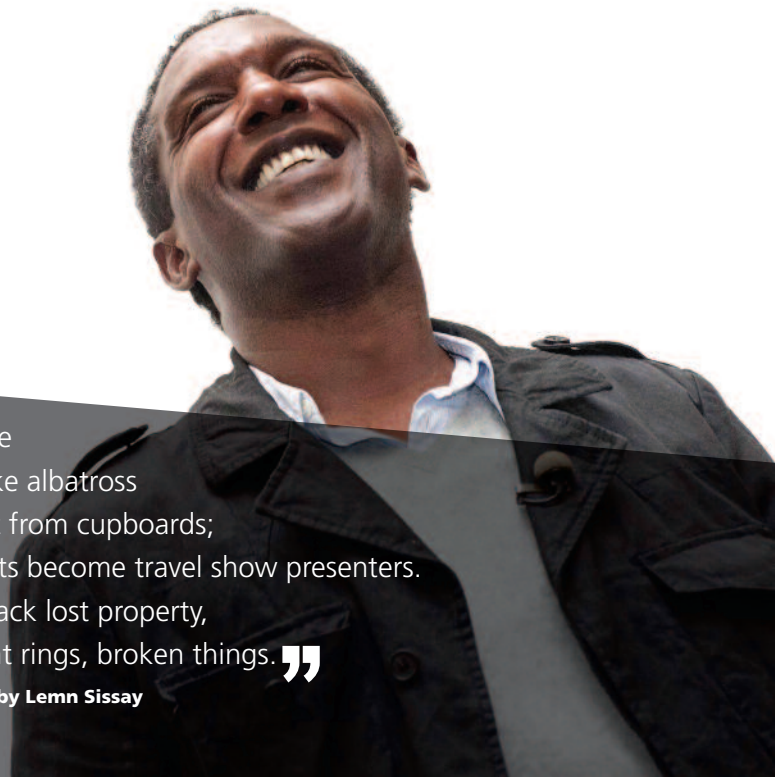


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“ Let there be peace
So frowns fly away like albatross
And skeletons foxtrot from cupboards;
So war correspondants become travel show presenters.
And magpies bring back lost property,
Children, engagement rings, broken things.”

Let There Be Peace written by Lemn Sissay





Bethany Hermitt is a poet, visual artist, graphic designer and illustrator currently based in Leeds. She is a member of Young Identity, a Manchester-based arts collective comprising musicians, poets, actors and visual artists. Founded in 2006 in Moss Side, they perform locally, nationally and internationally, providing young people with a platform to explore their expression.

*Image – © Steve Devine/The Manchester Museum,
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The effect of your curiosity has spread
over the earth like wild fires
They dissect more than birds now
Did you realise your intelligent questioning
would evolve
Survive and become something so
sacred and complex
Burning past conceptions
Birthing a new age in beliefs
Darwin

Darwin by Bethany Hermitt





Linda Chase (1941-2011) was an American poet. Having lived in New York and San Francisco as a young woman, she spent 40 years living in the UK, much of it in south Manchester. She and musician Chris Davies founded 'Poets and Players', a programme of contemporary arts events combining poetry with music, dance and visual art. Events are held monthly in the Whitworth Art Gallery and in other spectacular locations across Manchester.

Text – From Shooting the Breeze (2010) by Linda Chase, by kind permission of Carcanet Press Ltd.

Image – Lucienne Day

Manufactured by Heal Fabrics Ltd.

"Spectators" 1953

Screen printing – Black colourway – 1220 x 1220mm

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“ You say it's like Brooklyn here – windswept with litter – attitude in the air. Who couldn't notice this jagged cityscape, scattering people from everywhere who cover their heads, in so many different ways? ”

Cheetham Hill to Crumpsall by Linda Chase





Emmeline Pankhurst (1858-1928) was a political activist and leader of the suffragette movement which campaigned for women's right to vote. Born in Moss Side, Manchester, she used militant techniques in her agitation for women's suffrage, including hunger strikes and deliberate provocation of arrest and imprisonment. Though her tactics remain controversial even today, her inspirational role in the achievement of women's suffrage is undisputed.

Image – Whitworth Art Gallery 'Liberty Art Fabric'

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The moving spirit of militancy is deep and
abiding reverence for human life.

My Own Story (1914) – Emmeline Pankhurst



Simon Armitage is a British poet, playwright, novelist and alumnus of the University of Manchester. One of Britain's most acclaimed literary figures, in 1999 he was named the Millennium Poet and published the thousand-line *Killing Time*, from which the excerpt on this postcard is taken. In 2010 he judged the Manchester Poetry Prize, declaring Manchester's poetic consciousness to be "in very good health indeed".

Text – From Millennium Poem: Killing Time (1999) by Simon Armitage, by kind permission of the author and Faber and Faber Ltd.

Image – Red pottery 'Bes' figure vase with lug handles forming ears, and rough incisions for arms and hands. From Isna, Upper Egypt. Late Period. ©Steve Devine/The Manchester Museum, The University of Manchester



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A man strolls past the town hall
wearing a sandwich-board for a coat,
and it ain't for the next closing-down sale,
or the time of the next coach,
and it ain't for the price of a fake tan
or bringing the government down,
or happy hour, or two-for-one,
or the circus coming to town,
or a secret truth that God knows,
or the end of the world being nigh,
it says NO NEWS IS GOOD NEWS
but it don't say why.

Millennium Poem: Killing Time by Simon Armitage





Carole Houlston is a British poet based in Leigh, Lancashire. After completing a BA (Hons) in Literature, PGCE and Masters as a mature student, Carole began writing and performing, which she has been doing for around ten years now. Her achievements include being selected as a finalist in the 'Poem for Manchester' competition, having a Christmas ghost story shown on the screen in Exchange Square in Manchester city centre, and being published in anthologies A Generation Defining Itself and Best of Manchester Poets Volume 2. Carole formerly ran a creative writing group called 24 Hour Arty People, and now runs the Write Nice Folk in Leigh.

Image – Lead alloy figurine with raised arms.

Found on Barton Street, Manchester.

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High rising
Energising
Spirit raising
Flag waving
Lowry-loving
Boundary-shoving
Cottonmilled
Fountain-filled
Sculpture clad

Football mad
RainwashedCanal-crossed
Night clubbing
Shoulder rubbing
Cultureshocked
Bomb-rocked
Unbroken
Outspoken
Manchester

Manchester by Carole Houlston (now Ogden)





Patricia Duncker is a British novelist and academic, currently Professor of Contemporary Literature at the University of Manchester. Born in Kingston, Jamaica, she moved to Cambridge to attend university, and has since lived and worked in Germany and France. She is interested in characters “usually classed as outlaws, rogues, or figures that are dismissed as redundant, unnecessary, marginal to the norms of our culture”; a theme explored in her first novel *Hallucinating Foucault* (1996), from which this postcard’s quote is taken.

*Text – From *Hallucinating Foucault* (1996) by Patricia Duncker, by kind permission of the author and Profile Books Ltd.*

Image – David Hockney

“Peter Schlesinger” 1967 – Colored pencil on paper – 16 ¾ x 14”

©David Hockney, The Whitworth Art Gallery, The University of Manchester



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Writing a thesis is a lonely obsessive activity. You live inside your head, nowhere else. University libraries are like madhouses, full of people pursuing wraiths, hunches, obsessions. The person with whom you spend most of your time is the person you’re writing about.

Hallucinating Foucault (1996)
by Patricia Duncker





John McAuliffe is a poet, critical essayist and co-director of the Centre for New Writing at the University of Manchester, which can be found in the Mansfield Cooper building. Born in Listowel, Co. Kerry, Ireland, his first collection *A Better Life* (2002) was nominated for the Forward First Collection Prize in 2003. This collection has been followed by *Next Door* (2007) and *Of All Places* (2011). He also edits the Manchester Review and online poetry digest *The Page*.



Text – From Next Door (2007) by John McAuliffe, by kind permission of the author and The Gallery Press www.gallerypress.com
Image – Utagawa Hiroshige

"One Hundred Famous Views of Edo: Sudden Shower at Ohashi Bridge at Atake" 1857 – Woodcut (colour)
©The Whitworth Art Gallery, The University of Manchester



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A desk, three chairs, some paper, paper clips, two elastic bands, a hole puncher. A mini stapler. A note to say a computer is on its way. A fold-up map of the city centre, an instruction manual for a printer. No printer. A phone, a bin. And in the bin there's a black plastic strip that bears the name and title of the previous occupant. A feeling that nothing will happen if I don't pick up when my number is called, if I idle at the desk instead looking at the tangle of strings that might operate the blinds, thinking about a pun, or a metaphor, and how, as a matter of fact, it's not the end of the world. **The End of the World by John McAuliffe**