Philip Larkin Collected Poems | 3fd3609f7bd56550284cfe977aec3d5d


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“There are no poetic ‘subjects’ in this book, no conventional nightingales and daffodils, and there is no acceptance, either, of the traditional rules of metre and rhyme. As one discerning critic has said: ‘We have here, in short, poetry that expresses freely a modern sensibility, the ways of feeling and the modes of experience of one fully alive in his own age’. “The main poem in this collection is ‘The Waste Land’ (1922) to which Mr. Eliot has himself supplied some revealing footnotes which help the reader to cope with the associations and allusions in which the poem is so rich. His theme here, as in most of his other poems, is disillusion with our contemporary civilization, which he contrasts in several of its aspects with the beliefs and practices of other and earlier races. It is a difficult poem to follow and even Mr. Eliot's own sign-posts are sometimes cryptic.

Philip Larkin was a keen amateur photographer and through his life he made images of the people, places and things that meant most to him. Publishing ahead of the thirtieth anniversary of the poet’s death in December 2015, The Importance of Elsewhere gathers the best of Larkin’s photographic work, divided into short thematic chapters arranged in chronological order. Written by Richard Bradford, the acclaimed author of the Larkin biography First Boredom, Then Fear, the book shows how Larkin, as an individual, as a writer and indeed as a photographer, developed an acute sensitivity to all aspects of the world around him, from his love of open uninhabited landscapes and empty churches to his mixed feelings about crowds. There are also fascinating portraits of those people who were closest to Larkin, including his lovers, his mother and his literary peers. Authorised by the Larkin Estate, the book beautifully reproduces around 150 images from over 3,500 held by the Larkin archive at Hull: the great majority have never previously been seen in print. A substantial foreword by Mark Haworth-Booth, formerly curator of photography at the V&A and a poet in his own right, explores what it meant to be a serious amateur photographer of Larkin's generation. Larkin was a talented photographer and the archive is effectively his illustrated life. Together with Larkin’s literary works and his letters, these images make up the third, so far unseen, constituent of the material upon which our future perceptions of him will be based.

Seven hundred of the great poet’s letters are collected here offering a moving, instructive portrait of Larken, from his early correspondence with school friends to his last year of life, 1985, when he died at the age of sixty-three.

Philip Larkin’s second collection, The Less Deceived was published by The Marvell Press in 1955, and now appears for the first time in Faber covers. The eye can hardly pick them out From the cold shade they shelter in, Till wind distresses tail and mane; Then one crops grass, and moves about - The other seeming to look on - And stands anonymous again. from 'At Grass' Philip Larkin’s poems brought him fame: he became an English institution in his own lifetime. However, since his death in 1985, and the subsequent publication of his letters, controversy has raged around his character and life. Part I of this essential introduction to Larkin’s work: - takes a fresh look at the poems - leads the reader into close analysis of many of Larkin’s masterful lyrics, demonstrating how to approach these enigmatic works - features chapters on the variety of voices in the poems, on social dilemmas and rituals, Larkin’s depiction of society, and the poet’s role - builds familiarity with Larkin’s technique and the major concerns around which his poetry revolves - contains suggestions for further study at the end of each chapter. Part II provides the key background information students of Larkin need, including: - an account of the poet’s life - discussion of his place in a cultural context, stretching from Modernism, through the postwar ‘Movement’ years and into the 1980s - historical background, from the rise of fascism in the 1930s to the height of the Cold War - a sample of major critical views of Larkin’s work - suggestions for further reading. Providing students with the critical and analytical skills with which to approach the poems, this stimulating book helps readers to enjoy and explore Larkin’s work, and to develop their own opinions with confidence.

A stunning new edition that brings together all of Larkin’s poems in addition to some unpublished pieces.

When Philip Larkin’s High Windows first appeared, Kingsley Amis spoke for a large and loyal readership when he wrote: ‘Larkin’s admirers need only be told that he is as good as ever here, if not slightly better.’ Like Betjeman and Hardy, Larkin is a poet who can move a large audience; without betraying the highest artistic standards. The poems in High Windows illustrate Larkin’s unrivalled ability to bring lyrical expression to ordinary, urban lives. It is a gift that makes him one of the most truly popular of the twentieth century’s poets.

Ideology in the Poetry of Sylvia Plath provides close readings of some of Plath's transitional and late poetry that deals with the domestic and cultural ideologies prevalent in post-war America, which affected women's lives at the time. By examining some of Plath’s manuscripts, Ikram Hill shows how these ideologies informed her writing process.

To commemorate the centennial of W. H. Auden’s birth, the Modern Library offers this elegant edition of the collected poems of
one of the greatest poets of the twentieth century. This volume includes all the poems that Auden wished to preserve, in a text that includes his final revisions, with corrections based on the latest research. Auden divided his poems into sections that corresponded to what he referred to as chapters in his life, each one beginning with a change in his inner life or external circumstances: the moment in 1933 when he first knew “exactly what it means to love one’s neighbor as oneself”; his move from Britain to America in 1939; his first summer in Italy in 1948; his move to a summerhouse in Austria in 1958; and his return to England in 1972. Auden’s work has perhaps the widest range and the greatest depth of any English poet of the past three centuries. From the anxious warnings of his early verse through the expansive historical perspectives of his middle years to the celebrations and thanksgiving in his later work, Auden wrote in a voice that addressed readers personally rather than as part of a collective audience. His styles and forms extend from ballads and songs to haiku and limericks to sonnets, sestinas, prose poems, and dozens of other constructions of his own invention. His tone ranges from spirited comedy to memorable profundity—often within the same work. His poems manage to be secular and sacred, philosophical and erotic, personal and universal. “All the poems I have written were written for love,” Auden once said. This book includes his famous early poems about transient love (“‘Lay your sleeping head, my love,’” “Stop all the clocks, cut off the telephone”) and his later poems about enduring love (“‘In Sickness and in Health,’” “‘First Things First’”). The book also includes Auden’s longer, more thematically varied poems, from the expressionist charade “Paid on Both Sides” to the formal couplets of “New Year Letter”; the darkly comic sequel to The Tempest, “The Sea and the Mirror”; and a baroque eclogue set in a wartime bar, “The Age of Anxiety.” This new edition includes a critical appreciation of Auden’s by Edward Mendelson, the editor of the present volume and Auden’s literary executor. “W. H. Auden had the greatest gifts of any of our poets in the twentieth century, the greatest lap full of seed.” -James Fenton, The New York Review of Books “At the beginning of the new century, [Auden] is an indispensable poet. Even people who don’t read poems often turn to poetry at moments when it matters, and Auden matters now.” -Adam Gopnik, The New Yorker

Philip Larkin: A Writer’s Life won the Whitbread Award for Biography in 1993 and was championed as ‘an exemplary biography of its kind’ (The Times). With a new introduction written by the author, this edition offers an engrossing portrait of one of the twentieth century’s most popular, and most private, poets. There will be other lives of Larkin, but Motion’s, like Forster’s of Dickens, will always have a special place. ‘Ali allways have a quietly noble and exemplary version of the writer’s life; Motion - affectionate but undecieved about the man’s frailties, a diligent researcher and a deft reader of poetry - has written an equally exemplary ‘Life’ of him.’ Peter Conrad, Observer ‘Honest but not prurient, critical but also compassionate, Motion’s book could not be bettered.’ Alan Bennett, London Review of Books

This volume contains all of Owen’s best known work, only four of which were published in his lifetime. His war poems were based on his acute observations of the soldiers with whom he served on the Western front, and reflect the horror and waste of World War One.

Since its publication in 1988, Philip Larkin’s Collected Poems has become essential reading on any poetry bookshelf. This new edition returns to Larkin’s own deliberate ordering of his poems, presenting, in their original sequence, his four published books: The North Ship, The Less Deceived, The Whitson Weddings and High Windows. It also includes an appendix of poems that Larkin published in other places, from his juvenilia to his final years - some of which might have appeared in a late book, if he had lived. Preserving everything that he published in his lifetime, this new Collected Poems returns the reader to the book Larkin might have intended.

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Philip Larkin’s Required Writing, a selection from his miscellaneous prose from 1953-82, was highly praised and enjoyed when it appeared in 1983. Further Requirements gathers together many other interviews, broadcasts, statements and reviews. Some of them date from the period after he had chosen the contents of Required Writing; others come from obscure publications, including some early pieces. This second edition of Further Requirements includes two more essays by Larkin: ‘Operation Manuscript’ and his Introduction to Earth Memories by Llewelyn Powys.

A pioneer of the Romantic movement, William Wordsworth wrote about the natural world and human emotion with a clarity of language which has often been imitated but rarely equaled. One of the founder members of the Brothers’ Library; a series of stunning, large-bound, pocket-sized classics with gold foiled edges and ribbon markers. These beautiful books make perfect gifts or a treat for any book lover. This edition has an introduction by Peter Harness. Selected Poems brings together some of Wordsworth’s most acclaimed and influential works, including an extract from his magnum opus, The Prelude, alongside shorter poems such as ’I Wandered Lonely as a Cloud’, ’To a Skylark’ and ’Tintern Abbey’. Wordsworth’s poems, often written at his home in Grasmere in the beautiful English Lake District, are lyrical evocations of nature and of spirituality. They have a force and clarity of language akin to everyday speech which was truly groundbreaking.

A comprehensive edition of one of America’s greatest poets, this collection draws from her four published volumes, together with 50 uncolllected works and translations of Octavio Paz, Max Jacob and others.

A form-bending and endlessly inventive collection of short stories - from the MAN BOOKER PRIZE-SHORTLISTED and WOMEN’S PRIZE-WINNING author of How to be both and the critically acclaimed Seasonal quartet. ’A glorious collection that celebrates and subverts the short story form’ Independent ’Hurrah for Ali Smith and the short story are made for each other. ’All the poems I have written were written for love,’ Auden once said. This book includes his famous early poems about transient love (“‘Lay your sleeping head, my love,’” “Stop all the clocks, cut off the telephone”) and his later poems about enduring love (“‘In Sickness and in Health,’” “‘First Things First’”). The book also includes Auden’s longer, more thematically varied poems, from the expressionist charade “Paid on Both Sides” to the formal couplets of “New Year Letter”; the darkly comic sequel to The Tempest, “The Sea and the Mirror”; and a baroque eclogue set in a wartime bar, “The Age of Anxiety.” This new edition includes a critical appreciation of Auden’s by Edward Mendelson, the editor of the present volume and Auden’s literary executor. “W. H. Auden had the greatest gifts of any of our poets in the twentieth century, the greatest lap full of seed.” -James Fenton, The New York Review of Books “At the beginning of the new century, [Auden] is an indispensable poet. Even people who don’t read poems often turn to poetry at moments when it matters, and Auden matters now.” -Adam Gopnik, The New Yorker

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continues to be obscured by the opprobrium attaching to his personal life and his private opinions. James writes about Larkin’s poems, his novels, his jazz and literary criticism; he also considers the two major biographies, Larkin’s letters and even his portrayal on stage in order to chart the extreme and, he argues, largely misguided equivocations about Larkin’s reputation in the years since his death. Through this joyous and perceptive book, Larkin’s genius is delineated and celebrated. James argues that Larkin’s poems, adored by discriminating readers for over half a century, could only have been the product of his reticent, diffident, flawed, and all-too-human personality.

Part 1, Life and Times, traces Larkin’s early years and follows his development, within his career as a university librarian, into one of the most important and popular voices in twentieth-century poetry. Part 2, Artistic Strategies, explores a range of methodologies and aesthetic influences by which Larkin was able to create poetry at once both accessible and profound. Part 3, Reading Larkin, provides detailed critical commentary on many of the poems from his three major collections, The Less Deceived, The Whitsun Weddings and High Windows. Part 4, Reception, outlines the history of Larkin’s reputation from the mid-1950s to the present, examining the debates and ideological confrontations to which his poetry has given rise.

For the first time, Faber publish a selection from the poetry of Philip Larkin. Drawing on Larkin’s four collections and his uncollected poems. Chosen by Martin Amis. ‘Many poets make us smile; how many poets make us laugh - or, in that curious phrase, “laugh out loud” (as if there’s another way of doing it)? Who else uses an essentially conversational idiom to achieve such a variety of emotional effects? Who else takes us, and takes us so often, from sunlit levity to mellifluous gloom? Larkin, often, is more than memorable: he is instantly unforgettable.’ - Martin Amis

The appearance of Philip Larkin’s second prose collection - reviews and critical assessments of writers and writing; pieces on jazz, mostly uncollected; some long, revealing and often highly entertaining interviews given on various occasions - was a considerable literary event. Stamped by wit, originality and intelligence, it was vintage Larkin throughout: ‘Deprivation is for me what daffodils were for Wordsworth.’ ‘I see life more as an affair of solitude diversified by company than as an affair of company diversified by solitude.’ Q. ‘How did you arrive upon the image of a toad for work or labour?’ A. ‘Sheer genius.’

Annotatn This new edition of Larkin’s poems for the first time presents his four published books, The North Ship, The Less Deceived, The Whitsun Weddings and High Windows in their original sequence.

The complete poems of the most admired poet of his generation This entirely new edition brings together all of Philip Larkin’s poems. In addition to those that appear in Collected Poems (1988) and Early Poems and Juvenilia (2005), some unpublished pieces from Larkin’s typescripts and workbooks are included, as well as verse--by turns curricular, satirical, affectionate, and sentimental--that had been tucked away in his letters. For the first time, Larkin’s poems are given a comprehensive commentary. This draws critically upon, and substantially extends, the accumulated scholarship on Larkin, and covers closely relevant historical contexts, persons and places, allusions and echoes, and linguistic usage. Prominence is given to the poet’s comments on his own work, which often outline the circumstances that gave rise to a poem or state that he was trying to achieve. Larkin often played down his literariness, but his poetry enrichingly alludes to and echoes the writings of many others. Archie Burnett’s commentary establishes Larkin as a more complex and more literary poet than many readers have suspected.

A fascinating study of Philip Larkin’s world and how it bled into his work, James Booth’s biography is a unique insight into the man whose life and art have been misunderstood for too long.

The North Ship, Philip Larkin’s earliest volume of verse, was first published in August 1945. The introduction, by Larkin himself, explains the circumstances of its publication and the influences which shaped its contents.

Philip Larkin was one of the most admired and loved English poets of the twentieth century. His Collected Poems has become one of the most important and popular voices in twentieth-century poetry. Part 2, Artistic Strategies, explores a range of methodologies and aesthetic influences by which Larkin was able to create poetry at once both accessible and profound. Part 3, Reading Larkin, provides detailed critical commentary on many of the poems from his three major collections, The Less Deceived, The Whitsun Weddings and High Windows--but also his uncollected poems from 1940 to 1984. This new edition reflects Larkin’s own ordering for his poems and is the first collection to present the body of his work with the organization he preferred. Preserving everything he published in his lifetime, the new Collected Poems is an indispensable contribution to the legacy of an icon of twentieth-century poetry.

The most cherished of poets, Philip Larkin is a writer with an unrivaled ability to touch readers with his evocations of English life. The Whitsun Weddings, his first volume with Faber and Faber, was published in 1964. This Faber Modern Classics edition includes a foreword by Alan Johnson MP. ‘Larkin, with his (in the best sense) provincial eye, and his unparalleled ear, is the supreme writer of post-war England.’ Telegraph ‘Larkin’s originality is palpable . . . Who else uses an essentially conversational idiom to achieve such a variety of emotional effects? Who else takes us, and takes us so often, from sunlit levity to mellifluous gloom? And let it be emphasised that Larkin is never ‘depressing.’’ - Martin Amis

This book explores Larkin’s engagement with popular culture both as a poetical authority and as a necessary form of cultural capital. It reveals the processes by which the social, contemporary, and politically charged practices of everyday life become the property of the cultured individual.

This collection looks at the developments in British poetry from the Movement until the present. The introduction not only provides a context for these changes but also argues that poetry criticism has been debilitated by the quest for political respectability, a trend which can only be reversed by reconsidering the idea of tradition. The essays themselves focus on general themes or individual authors. Written in a clear and informed manner, they provoke the reader into a fresh awareness of the nature of poetry and its relation to society.

Philip Larkin met Monica Jones at University College Leicester in autumn 1946, when they were both twenty-four; he was the newly-appointed assistant librarian and she was an English lecturer. In 1950 Larkin moved to Belfast, and thence to Hull, while Monica remained in Leicester, becoming by turns his correspondent, lover and closest confidante, in a relationship which lasted over forty years until the poet’s death in 1985. This remarkable unpublished correspondence only came to light after Monica
Jones's death in 2001, and consists of nearly two thousand letters, postcards and telegrams, which chronicle - day by day, sometimes hour by hour - every aspect of Larkin's life and the convolutions of their relationship.

**DISCOVER THE AMAZING POWER OF POETRY TO MAKE EVEN THE MOST F**KED UP TIMES FEEL BETTER** A beautiful little book of short, simple, classic and contemporary poems to dip into, to make life feel better. From Shakespeare and Shelley to Lemn Sissay and Kate Tempest, poets have always been the best at showing us we're not alone, however sh*t things might seem. Funny, reflective, romantic and life-affirming - here is an anthology of poems to remind you to keep on looking at the stars: from that first 'what the f*ck' moment to empowering you to do something about this sh*t and ultimately realising that life is still beautiful after all. Rediscover old favourites and find some new treasures - you might be surprised just how much poetry can help. For fans of The Poetry Pharmacy, The Reading Cure and The Emergency Poet.

This volume provides essays by twenty-nine leading scholars and critics on the best English poets from Chaucer to Larkin.

More or less 150 years after Homer's Iliad, Sappho lived on the island of Lesbos, west off the coast of what is present Turkey. Little remains today of her writings, which are said to have filled nine papyrus rolls in the great library at Alexandria some 500 years after her death. The surviving texts consist of a lamentably small and fragmented body of lyric poetry - among them poems of invocation, desire, spite, celebration, resignation and remembrance - that nevertheless enables us to hear the living voice of the poet Plato called the tenth Muse. This is a new translation of her surviving poetry.

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