

Philip Larkin Collected Poems

The nature and scope of English poetry is illuminated in this collection of works by twentieth-century poets including Hardy, Yeats, Lawrence, Eliot, and Auden

Renowned critic, bestselling author and award-winning poet Clive James offers an exploration and celebration of one of his favourite writers, Philip Larkin.

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 This remarkable unpublished correspondence only came to light after Monica Jones's death in 2001, and consists of nearly two thousand letters, postcards and telegrams, which chronicle -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.

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 1,500 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.

"The trajectory of his poetic writing was influenced principally by his friendship with Kingsley Amis. Without Larkin Amis's immensely successful first novel, *Lucky Jim*, would not have been written. Its success caused Larkin finally to abandon his own ambitions as a novelist, to concentrate exclusively on his poetry, and his poetry would thereafter become his autobiography. Larkin's poetry is in its own right magnificent, and readers of Bradford's biography will be able to extend their appreciation of his art to an acquaintance with the artist at work."--Jacket.

In honor of the centennial of the poet's birth, a definitive anthology of works collects all of the poems Auden wished to preserve, in the versions he approved as final, providing the full range of the great poet's work between 1930 and 1974 and including such notable works as "Stop All the Clocks," "For the Time Being," "Musée des Beaux Arts," and "September 1, 1939." 15,000 first printing.

One of the best-known and best-loved poets of the English-speaking world, Philip Larkin had only a small number of poems published during

his lifetime. Collected Poems brings together not only all his books--The North Ship, 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.

"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.

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.

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 Whitsun 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.

The complete poems of the most admired British 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 scurrilous, 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. 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'

A pioneer of the Romantic movement, William Wordsworth wrote about the natural world and human emotion with a clarity of language which revolutionized poetry. Part of the Macmillan Collector's Library; a series of stunning, clothbound, 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.

For the first time, Faber publish a selection from the poetry of Philip Larkin. Drawing on Larkin's four collections and on 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

Letters Home gives access to the last major archive of Larkin's writing to remain unpublished: the letters to members of his family. These correspondences help tell the story of how Larkin came to be the writer and the man he was: to his father Sydney, a 'conservative anarchist' and admirer of Hitler, who died relatively early in Larkin's life; to his timid depressive mother Eva, who by contrast, lived long, and whose final years were shadowed by dementia; and to his sister Kitty, the sparse surviving fragment of whose correspondence with her brother gives an enigmatic glimpse of a complex and intimate relationship- But it was the years during which he and his sister looked after their mother in particular that shaped the writer we know so well: a number of poems written over this time are for her, and the mood of pain, shadow and despondency that characterises his later verse draws its strength from his experience of the long, lonely years of her senility. One surprising element in the volume, however, is the joie de vivre shown in the large number of witty and engaging drawings of himself and Eva, as 'Young Creature' and 'Old Creature', with which he enlivens his letters throughout the three decades of her widowhood. This important edition, meticulously edited by Larkin's biographer, James Booth, is a key piece of scholarship that completes the portrait of this most cherished of English poets.

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.

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.' John Carey, Sunday Times 'Larkin lived a quietly noble and exemplary version of the writer's life; Motion - affectionate but undeceived 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
A literary-historical account of English poetry from Anglo-Saxon writings to the present.

From the Whitbread Award-winning author of *The Accidental* and *Hotel World* comes this stunning collection of stories set in a world of everyday dislocation, where people nevertheless find connection, mystery, and love. These tales are of ordinary but poignant beauty: at the pub, strangers regale each other with memories of Christmases past; lovers share tales over dinner about how they met, their former lovers, and each other; a woman even tells a story to her fourteen-year-old self. As Smith explores the subtle links between what we know and what we feel, she creates an exuberant, masterly collection that is packed full of ideas, humor, nuance, and compassion. Ali Smith and the short story are made for each other.

Selected by Martin Amis, this book draws on Philip Larkin's four collections and on his uncollected poems.

Poetry. Edited by Elizabeth Conquest. This volume brings together eight decades of work by a writer described in the Dictionary of National Biography as "a man of letters, attaining equal distinction as poet, historian, and political commentator." Robert Conquest's many honours include the PEN Brazil Prize (for the best long poem about the Second World War), a Festival of Britain verse prize, and the Michael Braude Award for Light Verse. His poems cover an astonishing range: Clive James praised his "fastidiously chiselled poems which proved his point that cool reason was not necessarily lyricism's enemy," while Philip Larkin, applauding Conquest's virtuosity with the limerick form, inscribed a copy of *High Windows* "To Bob, Il Miglior Fabbro (or whatever it was) -- at least over five lines." Conquest neatly skewered pretension wherever he found it, but throughout his long life also wrote eloquent poems of love, longing, and loss. As the poet and critic David Mason observed, "These are poems by a man of the world who has seen and studied much and has apparently lived with gusto. It is good to be in his company." All Conquest's strengths are evident here -- wit, love of life, ferocious technique, and the infinite taking of pains." --Martin Amis "These vigorous poems have an

exquisite colour sense ... They linger wittily over longing ... They are irreverent to the cosmos ... and, with a nod to Larkin, savage to biographers."--Alison Brackenbury, Poetry Review"Much of Conquest's best-known poetry is funny, even absurdly hilarious, but when it is serious it is continuous with the voice that wrote on history and politics."--Dick Davis, The Hopkins Review"A strong and individual voice talking about things that matter ... hard energetic movement ... lucidity and power."--Thom Gunn, The Spectator"Only a first-rate poet could have written stanzas of such deceptive lightness and ease."--Selina Hastings"In poems about love, the subversive, lyrical proof that desire goes on into old age is alive in every cadence and perception. As ever, he makes many a younger writer look short of energy."--Clive James"[Conquest's] virtues--precision, wit, craftsmanship--only seem old fashioned to those who believe poetry can do without them. For others, this book will be a continual reminder of times when poetry was turned to in the sure and certain hope of pleasure and instruction."--Alan Jenkins"The poems ... are smart, funny, tough-minded, generous, and utterly individual."--Zachary Leader"A fully developed and impressive style ... he writes with clarity, authority and cunning."--New York Times Book Review"Among the most original short pieces to be published in recent years ... remarkable in their combination of lyrical rhetoric and delicate observation."--The Times Literary Supplement"Conquest's red-blooded approach to Eros in these poems refreshes rather than repels. For someone critics have accused of blokishness, Conquest writes with great subtlety and often with great tenderness."--David Yezzi, The New Criterion

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

The Sunday Sessions consists of twenty-six poems, the contents of two tapes recorded by Philip Larkin in Hull in February 1980 - reportedly, each on a Sunday, after lunch with John Weeks, a sound engineer and colleague of the poet. The tapes, which contain work from Larkin's first major collection, The North Ship, as well as poems from his best-known collections, The Whitsun Weddings and High Windows, remained 'lost' for over two decades, lying on a shelf in the garage in which they were recorded. Since their rediscovery they have been the subject of widespread media attention, including a BBC Radio 4 Archive Hour documentary. Their contents are here published in full for the first time.

Running time approx. 1 hour / 1 disc

Annotation 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.

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.

The most cherished of poets, Philip Larkin is a writer with an unrivalled 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 Kingsley Amis's poetry tackles all the grimly humorous subjects he tackled in his novels—lust, lost love, booze, money and the lack of it, old age, death—and does so with immense formal poise. A master of both traditional and unconventional meters with a perfect ear for parody, Amis wrote satires, epigrams, and rueful and scornful songs that are remarkable not only for their virtuosity and humor but for their scabrous realism. It all adds up to a small, entirely individual, and memorably bracing body of work. As Amis writes: "Beauty, they tell me, is a dangerous thing, / Whose touch will burn, but I'm asbestos, see?"

Collected Poems Farrar, Straus and Giroux

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

A revelatory, intimate, and sympathetic study of Philip Larkin, an iconic poet and a much misunderstood man, offering fresh understanding of the interplay of his life and work. Philip Larkin (1922-1985) is one of the most beloved poets in English. Yet after his death a largely negative image of the man himself took hold; he has been portrayed as a racist, a misogynist and a narcissist. Now Larkin scholar James Booth, for seventeen years a colleague of the poet's at the University of Hull, offers a very different portrait. Drawn from years of research and a wide variety of Larkin's friends and correspondents, this is the most comprehensive portrait of the poet yet published. Booth traces the events that shaped Larkin in his formative years, from his early life when his political instincts were neutralised by exposure to his father's controversial Nazi values. He studies how the academic environment and the competition he felt with colleagues such as

Kingsley Amis informed not only Larkin's poetry, but also his little-known ambitions as a novelist. Through the places and people Larkin encountered over the course of his life, including Monica Jones, with whom he had a tumultuous but enduring relationship, Booth pieces together an image of a rather reserved and gentle man, whose personality-and poetry--have been misinterpreted by decades of academic study. Philip Larkin: Life, Art and Love reveals the man behind the words as he has never been seen before.

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.

Philip Larkin was one of the most admired and loved English poets of the twentieth century. His Collected Poems has become essential reading on any bookshelf, covering his four published volumes and late work. But Larkin was a prolific writer in his youth, and wrote over two hundred and fifty poems in the years leading up to his first collection. Drawing on the pamphlets, manuscripts and workbooks from 1938 to 1946-46, the Early Poems reveals, for the first time, the formative writings and literary origins of this most gifted of poets.

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.'

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

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