

High Windows Philip Larkin

Cet ouvrage rédigé exclusivement en anglais est une étude sur le poète contemporain britannique Philip Larkin (1922-1985). Treize spécialistes se sont penché sur les textes de "l'agnostique anglican", comme il aimait à se définir lui-même, et tentent d'expliquer en quoi il était un poète de la Résistance ainsi que les raisons de l'extrême complexité de ses textes. C'est la première fois qu'une telle étude sur Philip Larkin est publiée en France.

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Philip Larkin (1922-85) was a prolific and honored British poet, editor, fiction writer, and reviewer. His books of poetry include High Windows, The Whitsun Weddings, and The Less Deceived. Further Requirements follows Larkin's Required Writing in gathering interviews, broadcasts, statements, and reviews that collectively offer a surprising portrait of Larkin: mordant, modest, intolerant, and generous -- but always himself. Philip Larkin (1922-85) was a prolific and honored British poet, editor, fiction writer, and reviewer. His books of poetry include High Windows, The Whitsun Weddings, and The Less Deceived.

This entirely new edition brings together all of Philip Larkin's poems. In addition to those in Collected Poems (1988), and in the Early Poems and Juvenilia (2005), some unpublished pieces from Larkin's typescripts and workbooks are included, as well as verse (by turns scurrilous, satirical, affectionate, and sentimental) tucked away in his letters. The manuscript and printed sources have been scrutinized afresh; more detailed accounts than hitherto available of the sources of the text and of dates of composition are provided; and previous accounts of composition dates have been corrected. Variant wordings from Larkin's typescripts and the early printings are recorded. For the first time, the 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. Due prominence is given to the poet's comments on his poems, which often outline the circumstances that gave rise to a poem, or state what he was trying to achieve. Larkin played down his literariness, but his poetry enrichingly alludes to and echoes the writings of many others; Archie Burnett's commentary establishes him as a more complex and more literary poet than many readers have suspected.

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.

Exploring the complex relationship between aesthetic experience and personal identity in Larkin's work, this book gives

close and original readings of three major poems ('Here', 'Livings' and 'Aubade'), and two neglected but important themes (Larkin and the supernatural, Larkin and Flaubert).

Philip Larkin's second novel was first published in 1947. This story of Katherine Lind and Robin Fennel, of winter and summer, of war and peace, of exile and holidays, is memorable for its compassionate precision and for the uncommon and unmistakable distinction of its writing. 'A Girl in Winter is a beautifully constructed, funny and profoundly sad book.' Andrew Motion 'One of the finest and most sustained prose poems in the language.' John Bayley

Spine title: Philip Larkin & English poetry.

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'

'It will, I hope, still qualify for the indulgence traditionally extended to juvenilia,' wrote Philip Larkin, almost twenty years after the publication of his first novel. But *Jill*, with its exact evocation of place - Oxford in 1940 - and astute insight into character, emotions and social nuance, requires no such indulgence. It is a classic of its time, and shows many of the qualities that were later to distinguish Larkin's great, mature poetry. 'Jill is, in a sense, a kind of cryptic manifesto. It is a novel about writing, about discovering a literary personality, and about the sorts of consolation that art can provide.' Andrew Motion

A Study Guide for Philip Larkin's "Toads," excerpted from Gale's acclaimed *Poetry for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Poetry for Students* for all of your research needs.

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.

The author explores Larkin's poetry, novels, essays and jazz criticism. She shows his transition from novelist to poet, tracing the symbolist aspect of his work in the depiction of nature and addressing the influence of Hardy and Yeats on his poetic style. She looks at Larkin's celebration of England; his exasperation over 'difficulties with girls' and to his poetic use of coarse language in complaining about life's innumerable irritations. She also discusses the fury he expresses as he contemplates death.

Philip Larkin is widely regarded as one of the greatest English poets of the twentieth century. As such, there is a vast amount of literary criticism surrounding his work. This Readers' Guide provides a comprehensive and accessible overview of the key reactions to Larkin's poetry. Using a chronological structure, Robert C. Evans charts critical responses to Larkin's work from his arrival on the British literary scene in the 1950s to the decades after his death. This includes analyses of critical material from around the world, making this an excellent guide for all students of Larkin.

This book offers a discussion of the poetics of the outstanding post-1945 British poet Philip Larkin, providing evidence that

Larkin's principles of writing poetry form a logically organized system.

High Windows Faber & Faber

Philip Larkin, (9 August 1922 - 2 December 1985), is commonly regarded as one of the greatest English poets of the latter half of the twentieth century. He first came to prominence with the publication in 1955 of his second collection, *The Less Deceived*. This was followed by *The Whitsun Weddings* and *High Windows* in 1964 and 1974 respectively. In 2003 Larkin was chosen as "the nation's best-loved poet" in a survey by the Poetry Book Society, and in 2008 *The Times* named Larkin as the greatest post-war writer. In this comprehensive and easy to read guide to Philip Larkin's final poetry collection *High Windows* sections include: [How to study poetry [Summaries of each poem with critical notes [Themes and an outline of major theoretical perspectives. The historical background to the poems is explained, along with contemporary and current critical approaches. The detailed author biography and literary chronology sets the poems into context. A comprehensive glossary of poetic terms is also provided, making this an ideal guide for the student of poetry, from AS and A2, through to Undergraduate level study. About the author: Alison Jones is an experienced teacher of English and Media Studies; she trained at Oxford University, Warwick University and recently completed an MA in Modern Poetry at Oxford Brookes University. She is currently Head of Department at a school in Oxford. 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.

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.'

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.

Our best-selling poetry introduction offers a detailed commentary on the poetry of Philip Larkin, exploring the political and cultural contexts which have shaped his contemporary reputation. 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 empowered 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 to which his poetry has given rise. John Gilroy teaches at Anglia Ruskin University and for the University of Cambridge Institute of Continuing Education.

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

Philip Larkin (1913-1985) Is Today Acclaimed As A British National Cultural Icon. Historically A Movementeer, Larkin Followed The Pleasure Principle To Democratize Poetry By Forging A Distinctive Philistine Aesthetic, By Employing A Defiantly Demotic Diction, And By Building His Poems Around A Structure Of Rational Discourse. Philip Larkin : Poetry That Builds Bridges Is A Well-Researched And Immensely Readable Book. It Is Perhaps The Only Work Available Today That Offers A Comprehensive Critical Account Of The Full Range Of Larkin S Poetry. A Significant Contribution To Larkin Studies, This Book Provides A Between-The-Lines Analysis Of Almost All The Poems Embodied In The Four Major Collections Of Larkin The North Ship, The Less Deceived, The Whitsun Weddings And High Windows. By Exploiting The Resources Of Larkin S Letters, His Prose Writings And His Biography, The Author Traces, Much Against The Grain Of Contemporary Larkin Criticism, The Poet S Thematic, Attitudinal And Technical Development From One Book Of His Poetry To The Next, And Shows The Trend Of Larkin S Evolution. With A Holistic Approach To The Total Corpus Of Larkin S Poetry, The Author Perspectivises The Poet, And Argues The Larkin S Achievements Lie In His Success In Building Bridges Between Aestheticism And Philistinism, Between Empiricism And Transcendentalism, Between Classicism And Romanticism, Between Modernism And Postmodernism, Between The Native British Poetic Tradition And The Anglo-Franco-American Experimental Line, And, Above All, Between Poetry And The Reading Public. This Book Also Contends The Larkin S Vision Of Life Is Neither Pessimistic Nor Optimistic, But Tragic And Melioristic.

A stimulating study that places Larkin in his literary and personal context, discusses current controversies and literary criticism but, above all, perceptively explores all his major poems.

This book explores Larkin's engagement with popular culture both as a threat to poetic 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.

Jill is Philip Larkin's first novel, originally published in 1946. A subtle and moving account of a young English undergraduate from the provinces, this portrait of Oxford during the war is now regarded by many critics as a classic of its kind. 'The qualities one has learned to value in his poetry are there: control of emotion and language, keen observation, and in particular the very precise expression of half-success, anticipated failure or sadness.' New Statesman 'Jill is, in a sense, a kind of cryptic literary manifesto. It is a novel about writing, about discovering a literary personality, and about the sorts of consolation that art can provide.' Andrew Motion

A collection of essays celebrating the talents of Philip Larkin, poet, critic and fiction writer who died in 1985. They range from Kingsley Amis' and Anthony Curtis' fine memoirs of Larkin's life at Oxford to William H.Pritchard's examination of some of the qualities in his poetry.

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. In particular, it was the years during which he and his sister looked after their mother 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 James Booth is a key piece of scholarship that completes the portrait of this most cherished of English poets.

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.

"A Study Guide for Philip Larkin's ""MCMXIV"" , excerpted from Gale's acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs."

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