

Contents

<i>Acknowledgements</i>	vii
<i>Abbreviations</i>	ix
1 The Poet's Plight	1
The delight of poetry	4
Idiolect	6
Form and genre	11
<i>Oeuvre</i>	16
2 Poetry as a Living	21
Professing poetry	21
Librarian-Poet	33
Money	43
3 Loves and Muses I	47
Life into art	47
'Your mum'	50
The broken engagement	56
Flirtation	66
An affair	74
4 Loves and Muses II	79
'My wife'	79
The long courtship	88
A late fling	103
5 Poetic Histories	112
Time and history	112
Distances	118
'The Movement'	122
Dates	129
Politics	135
Place and nation	137
6 Living Rooms	144
Metaphor	144
Rooms	151
Parlour and attic	153

Home	156
Travelling coincidence	162
Death's waiting-room	165
7 Empty Gestures	172
Larkin as elegist	172
The elegiac	176
<i>Memento mori</i>	178
Orpheus and Pan	185
Metaphor <i>in extremis</i>	188
Self-elegy	192
Last words	200
Appendix: 'Be my Valentine this Monday' and 'We met at the end of the party'	202
<i>Notes</i>	204
<i>Bibliography</i>	217
<i>Index</i>	223

1

The Poet's Plight

I feel that my prime responsibility is to the experience itself, which I am trying to keep from oblivion for its own sake. Why I should do this I have no idea, but I think the impulse to preserve lies at the bottom of all art. (RW 79)

Larkin writes of his vocation in terms of 'responsibility', not to a person or an ideology, but, impersonally, to 'the experience'. He attributes no useful purpose to this impulse. The experience is valued 'for its own sake', and he has 'no idea' why he feels the responsibility to preserve it. In writing of the poet's 'plight' I mean to foreground firstly this mysterious obligation. The poet is 'plighted' to poetry, from the Middle English for 'to pledge oneself'. That 'lifted, rough-tongued bell / (Art, if you like)' commands allegiance, and the poet has no choice but to attend: 'It speaks; I hear' ('Reasons for Attendance'). Larkin may make a show of 'Movement' demystification: 'The days when one could claim to be the priest of a mystery are gone: today mystery means either ignorance or hokum, neither fashionable qualities.' However, within a couple of sentences his scepticism dissolves, and the mystery of inspiration is restored:

Yet writing a poem is still not an act of the will. The distinction between subjects is not an act of the will. Whatever makes a poem successful is not an act of the will... the poems that get written, even if they do not please the will, evidently please that mysterious something that has to be pleased.

RW 83-4

It is characteristic of Larkin to express his intense emotional commitment to art in as unpretentious a manner as possible: in this case

through a series of negatives ending in a tautology. The writer is impelled to please a 'mysterious something that has to be pleased'.

Despite his contempt for the 'myth-kitty', Larkin's work frequently refracts the familiar archetypal, or stereotypical plights of 'the poet' in disguised form. In 'The Spirit Wooed' and 'Send No Money', the poet is the humble servant of the muse. In 'Latest Face' he is Pygmalion creating a perfection which he prefers to reality. In 'If, My Darling', and 'Livings II' he plays the bohemian misfit in his garret. In 'The Whitsun Weddings' and 'High Windows' he aspires to occupy the ivory tower of aesthetic detachment. In 'Love Again' he is the *poète maudit*, cut off from the normal lot of marriage and family, wondering 'why it never worked for me'. Larkin's plight as an artist, is, as he put it in an early letter, to be caught between 'art and 'life' (SL 116), or between the 'unreal' and the 'real' ('Guitar Piece II'). In his high-windowed flat or railway carriage he is always either on the disconsolate margin or the euphoric threshold. The plight of the poet is to be between society and isolation, between engagement and detachment, between personal and impersonal, between history and the fleeting moment.

The second meaning of plight derives by a separate etymology from the Middle English for 'manner of being, condition, state' (*OED*). The 'manner of being' of the lyric poet is a matter of existential 'conditions' or 'states', rather than of verdicts or conclusions. My second intention in writing of the poet's 'plight' is to focus on the poetry itself, rather than other elements in the poems, however interesting or important these may be. The ostensible subject of a lyric poem is frequently the least important thing about it. As Thomas Gray wrote: 'sense is nothing in poetry'.¹ Poetry concerns life as process: in Gray's phrase, 'our pleasing anxious being'.² It catches a mood, a tone of voice, a glimpse of transcendence. In view of its intangible, liminal condition, it is difficult to write directly about poetry. It is far easier to write about that 'something else', whether it be philosophy, politics, morality or cultural fashion, which, as A. E. Housman laments, most readers mistake for poetry, and prefer to the poetry of the passage before them.³ Speaking on a level beyond mere personality or ideology, poetry is frequently misread by an audience which prefers something more 'relevant', more useful, or simply more topical. Larkin's work is thus used by commentators to illustrate Englishness, or the post-war mood, or middle-class masculinity. None of these elements, however, is intrinsic to his poetry.

Though Larkin belongs, like any poet, to a particular time and place, the distinctive qualities for which we value his poetry cannot be

constructed or predicted from politics or cultural history. Though this book explores contexts and influences, my concern is first and foremost with Larkin's texts, his distinctive 'verbal devices' (*RW* 83). I do not aim to explain his work in terms of socio-politics, nor to determine his place within the 'development' of twentieth-century poetry. I am interested, more intimately, in his poetic condition, his own unique manner of being as a poet. Larkin ridiculed what he called the 'Ford Car' view of literature, which sees art as progressing like technology, discarding old-fashioned, inefficient elements, and adopting new, up-to-date ones. The poet's plight certainly entails the obligation to 'make it new'. Artistic fashion changes and develops, and its history is a fascinating study. But no poem contributes to the progress of poetry in the sense that a scientific or technological discovery contributes to the progress of knowledge. A true artist is always, strictly speaking, unique and incomparable. The poet's plight, as Eliot put it, is to find 'every attempt / ... a wholly new start'.⁴ Fleur Adcock writes:

there have been poets, and they have been individuals, and a few of them have influenced a few others, but on the whole there is no clear thread. This is only natural. No one pretends that poetry in general has shown one single line of development throughout the twentieth century.⁵

She is referring specifically to recent women poets, but her remarks are true enough of all poetry at all times. Larkin's statement that each poem should be 'its own sole freshly created universe' is not a mystification (*RW* 79).

Poetry is what is lost in translation; and this is not simply an issue of language. The young Larkin wrote: 'As for the vision itself, it's got something to do with sex. I don't know what and I don't particularly want to know.'⁶ He refuses to interrogate or reduce 'the vision'. While at Oxford he abandoned his attempt to record his dreams, apprehensive that to translate his inspiration into Jungian psychology would kill his creativity. In a later interview he said: 'I find theorizing in the abstract no help to me as a writer. In fact it would be true to say that I make a point of not knowing what poetry is or how to read a page or about the function of myth' (*RW* 79). Once again he expresses a preference for mystery, perversely, in tones of blunt common sense. He would boast, with apparent philistinism, of his comprehensive ignorance: of religion, of science, of foreign poetry, of other English poets. Ignorance was profoundly important to him; he even wrote a

poem with this title. But his is an ignorance close to religious humility. D. H. Lawrence was his early idol, and Larkin's unwillingness to seem knowledgeable, or too clever or 'literary' can frequently be attributed to a sacramental, Lawrentian desire not to explain away 'the experience. The beauty' (*RW* 68).

Larkin's plight is that of the dedicated poet, but also that of the common man. He celebrates living in his poems; but he makes his living by the toad work, in a nine-to-five job. He is always the alienated, isolated artist; but he is also scathing about the aestheticist arrogance or simple egotism which traditionally attends this pose. He is pledged to art, but in an offhand parenthesis: '(Art, if you like)'. He serves the muse, but in the form of a grotesque Dickensian personification of Time ('Send No Money'). This scepticism may seem to dampen the poetic spirit, but in fact it does the opposite, guaranteeing, as it were, his emotional intensities and sublimities. It is his distrust of the ostensibly poetical which makes Larkin, in poems like 'Absences', 'Here' and 'High Windows', the most convincing poet of transcendence since Eliot. It also ensures his popularity among readers who find much twentieth-century poetry too rarefied or 'difficult'. The most moving epiphanies in his work often take the form of mere 'realistic' observation. He said of 'The Whitsun Weddings': 'I didn't change a thing... It only needed writing down. Anybody could have done it' (*FR* 57).

Larkin's scepticism concerning the poet's role helps persuade the reader that he shares his or her unpoetic plight. He touches the reader's heart by showing his own (*FR* 30). His longer meditative poems, 'An Arundel Tomb', 'The Whitsun Weddings', 'Dockery and Son', 'Aubade', begin with an initial 'I' or 'me', but end with an inclusive 'we' or 'us'. His work has no didacticism or satire: 'To be a satirist, you have to think you know better than everyone else. I've never done that' (*RW* 73). He is, it seems, no different from his readers: 'I don't want to transcend the commonplace, I love the commonplace, I lead a very commonplace life. Everyday things are lovely to me' (*FR* 57). The pedestrianism of 'I don't want to transcend' validates the aestheticist fervour of 'Everyday things are lovely'. The poet's plight is a mysterious obligation; but it is also a common condition shared with his readers.

The delight of poetry

In a letter of July 1943, written a few weeks before his twenty-first birthday, Larkin depicted his artistic vocation as a blessing: 'The life of

the artist is a continual richness and delight – perhaps of everyone, for all I know.⁷ In a later essay he championed ‘The Pleasure Principle’ in art. Few poems of the twentieth century express such engaging delight in being alive as ‘Lines on a Young Lady’s Photograph Album’, ‘The Whitsun Weddings’, ‘Here’ and ‘Toads Revisited’. Even his most pessimistic poems lift the spirit with surly *jouissance* (‘Where has it gone, the lifetime? / Search me’),⁸ or with sombre eloquence (‘The sure extinction that we travel to / And shall be lost in always’).⁹ The sentiments are bleak, but their expression is a delight. As Larkin said: ‘A good poem about failure is a success’ (RW 74). His late elegies ‘The Building’, ‘The Old Fools’ and ‘Aubade’ enact an affirmative tragic catharsis. Even at his most despairing moments Larkin evokes ‘the million-petalled flower / Of being here’ (‘The Old Fools’). Poetry turns plight into delight.

The delight of Larkin’s poetry, for both writer and reader, is generated by the craft of words. In 1943, at the age of twenty, he was not quite sure of the delightfulness of life to those who lacked artistic creativity: ‘of everyone, *for all I know*’. He was certain, however, of his own delight in the practice of his art. For Larkin, unlike for many writers, writing itself was an emotional, even a physical pleasure. He carefully sewed his juvenile verses into booklets, typing the title-page of the girl’s-school poems, ‘Sugar and Spice’, with elaborate patternings of letters in two colours and stitching them between art-paper covers.¹⁰ His letters show intimate awareness of the kind of paper he is writing on, the different colours of his ink. There is something sensuous in his use of a soft 2B pencil for the drafts of his mature poetry. To trace his revisions, day by day, in the workbooks, is to be drawn into an absorbed world of rapt creation. It was the fact that he could no longer write that most blighted his last eight years. His *oeuvre* was completed before his life, the cruellest of fates for a writer who lived so intensely through his art.

Fundamental to any poet’s plight, or ‘manner of being’, is his or her artistic medium, language. What brings the poem, and thus the poet, into being is the compulsive wrestle with words and meanings. As T. S. Eliot says, the poet raids ‘the inarticulate’ with his ‘shabby equipment’ of words, ‘always deteriorating’.¹¹ The plight of the poet is to be confined within the pale of words, within the *langue* or pre-established communal structure of semantics and grammar. Living, however, constantly demonstrates the inadequacy of words or leaves them behind. In the letter to James Sutton quoted earlier Larkin continued, diffidently: ‘I am continually seeing things for which there are no

words, no music, no colours, so perhaps art is only incidental.¹² He projected the poet's plight in terms of mediation between ultimately ineffable experience and the expressive possibilities of language. In 'The Pleasure Principle' he wrote that poetry is 'born of the tension between what [the poet] non-verbally feels and what can be got over in common word-usage to someone who hasn't had his experience or education or travel-grant' (RW 82), disguising his philosophical pretensions in a bluff joke. Some of his poems, however, give fulsome expression to this sense that language mediates a non-verbal world. At the extreme the reader is left on the threshold of the ineffable. The 'unfenced existence' at the end of 'Here' is 'untalkative, out of reach'. In 'The Trees' the unfolding buds are like 'something almost being said'. At the end of 'High Windows', rather than words comes 'the thought of high windows'. And in 'Love Again' the poet loses patience with his poetic medium: 'but why put it into words?'

However, this awareness of verbal limits does not lead Larkin to break violently through the conventions of grammar and syntax as do some Modernist and post-modern poets. Whether writing in direct demotic ('They fuck you up, your mum and dad'), or high rhetoric ('Time has transfigured them'),¹³ Larkin keeps to 'common word-usage'. 'Common' here, however, is a very elastic term indeed, encompassing awkward double negatives and elliptical puns which fail to yield the plain meaning which their common language promises. Casual though it sounds, the line 'Nothing, like something, happens anywhere' ('I Remember, I Remember'), opens out haunting depths of meaning. Out of context it becomes a Wittgensteinian linguistic puzzle. As frequently in Larkin's work, there is no show of poeticism, but the effect is intensely poetic. There is as much aesthetic *hubris* as pragmatism in his apparently reductive theory that to write a poem is 'to construct a verbal device that [will] preserve an experience indefinitely by reproducing it in whoever reads the poem' (RW 83). The underlying theme of this book is this fundamental plight of the poet: the struggle to transform the 'non-verbal' flux of experience into 'word-usage', to preserve experience in distinctive and memorable 'verbal devices', whether they be single words, phrases, poems, genres, or ultimately the entire *oeuvre*.

Idiolect

Larkin frequently lamented the exiguousness of his poetic output. It was his plight to be always waiting 'for it to come to me' (RW 74). In a

letter to Michael Hamburger of February 1956, he commented on *The Less Deceived*: 'As a product of ten years I feel it's not much of [an] achievement, but covering a comparatively long time it does perhaps gain in variety. I expect it will take another 10 years to do another one.'¹⁴ A stubborn undertone betrays his conviction that this slowness is essential to his art. Derek Walcott, indeed, makes a point of celebrating Larkin's 'narrowness':

Poetry is a narrow spring, the mountain cold brook of Helicon, and it is not its narrowness that matters but the crystalline, tongue-numbing cold of its freshness, which... glitters like an unpolluted spring. Larkin is of that stream.¹⁵

Larkin sacrifices the voluminousness of a Ted Hughes or a Seamus Heaney for the freshness and sharp variety of his words. Less than two decades after his death, his phrases are widely quoted, even by those with only a slight knowledge of his work. Larkin has succeeded in making his words and phrases count for more than those of his contemporaries.

Speaking of his novel *A Girl in Winter*, Larkin said: 'I took great care not to use particular words too often and so on' (FR 32). Elsewhere he mused over the unfinished novels which followed *A Girl in Winter*: 'Looking back on them, I think they were over-sized poems. They were certainly written with intense care for detail. If one word was used on page 15 I didn't re-use it on page 115' (FR 24). These casual remarks illuminate what seems to have been an important turning point in Larkin's growth to artistic maturity: his development in the mid-1940s, at the time he was working on *A Girl in Winter*, of a new and deliberate verbal fastidiousness. Though he refers here specifically to prose fiction, it was in his later poetry that this care for detail and scrupulous rationing of words was to have its greatest impact. The fluent profusion, even prolixity of his teens and early twenties, seen in Trevor Tolley's collection of his *juvenilia*,¹⁶ was replaced around 1946 by a verbal economy which imparts to the mature *oeuvre* a unity and lexical economy unique in modern poetry.

The simplest aspect of this verbal self-consciousness is a preference for certain kinds of word. The *Concordance to the Poetry of Philip Larkin*¹⁷ records, in the 1988 *Collected Poems*, 559 different words ending in '-ing', the great majority of them present participles of verbs used as adjective or noun, and signifying ongoing action: 'being', 'living', 'dying', 'going', 'coming', 'closing', 'unclosing', 'gathering',

'unresting', 'solving'. Larkin, it is apparent, responds to life as transient process rather than as fixed entity. A similar insecurity is also audible in the sceptical negativity which qualifies even his most transcendental moments. The appearance of 'not' 150 times after 1945 (in seventy-five poems) is perhaps scarcely remarkable in itself. But his 'not' phrases are peculiarly resonant, particularly those which double the negative: 'It had not done so then, and could not now'; 'Not untrue and not unkind'; 'Not knowing how, not hearing who'; 'The good not done, the love not given', 'Not to be here, / Not to be anywhere'.¹⁸

Perhaps Larkin's most notorious lexical idiosyncrasy is his fondness for the negative prefix 'un-'. Excluding words where the prefix lacks a negative connotation ('uncle', 'understand', 'until' etc.), there are 157 such words in his work after 1945, of which no fewer than 105 appear only on a single occasion. They create a tone of diffidence or irony, though they often have positive implications. They are frequently highly distinctive. A single 'un-' word may instantaneously remind a reader familiar with Larkin's work of the phrase in which it occurs, and thus of the whole poem: 'All but the unmolested meadows' ('At Grass'), 'real untidy air' ('Latest Face'), 'her unpriceable pivot' ('If, My Darling'), 'Uncontradicting solitude' ('Best Society'), 'Unvariably lovely there' ('Lines on a Young Lady's Photograph Album'), 'where my childhood was unspent' ('I Remember, I Remember'), 'unfingermarked again' ('Maiden Name'), 'untalkative, out of reach' ('Here'), 'A quite unlosable game' ('Annus Mirabilis'), 'Unmendably' ('The Mower'). The word 'unsatisfactory' occurs four times, all in the same poem, 'Reference Back', and nowhere else. The short poem 'Solar' has three such words ('unfurnished', 'unrecompensed', 'Unclosing'). 'An Arundel Tomb' also features three prominent 'un-' words in a rising sequence of emotional impact: 'undated', 'unarmorial', and most emphatically, 'Untruth'. The distinctive 'unresting' occurs in 'The Trees' in a fulsome celebration of the annual resurrection, 'afresh', of the leaves: 'still the unresting castles thresh'. Larkin then ironically 'quotes' himself ten years later in 'Aubade' in an opposite context: 'Unresting death a whole day nearer now /... / Flashes afresh'.

It may seem surprising that Larkin's idiolect is so varied and inventive. He cultivated the reputation of a plain, even a prosaic poet. In fact, however, he employs a high proportion of terms which are quite out of the way of common usage. Among words which occur only once after 1945 are archaisms such as 'accoutred', 'simples', 'blazon', 'losels', 'sizar'; neologistic coinages such as 'undeciduous', 'parishfuls',

'stooging', 'blort', 'soppy-stern'; and words of ephemeral out-of-the-way jargon such as 'the four aways', 'Bri-nylon', 'Freshman Psych', 'the knock'. Studied poeticisms ('emaciate', 'blent', 'prinked', 'thronged', 'terminate', 'momently', 'natureless', 'Immensements', 'lucent') are answered by studied vulgarisms ('yowl', 'snaggle-toothed', 'arselicker', 'hair-dos', 'pissing themselves', 'ratbags', 'wanking'). There are numerous hyphenated compounds, some memorable for their clumsy precision, some with an elevated Keatsian feel: 'spray-haired', 'Fast-shadowed', 'Luminously-peopled'. 'innocent-guilty-innocent', 'sun-comprehending', 'century-wide', 'Rain-ceased', 'gentle-sharp'. Seamus Heaney's assertion that Larkin's is 'a stripped standard English voice', offering 'the bright senses of words worn clean in literate conversation' is highly inaccurate.¹⁹

Each of the hitherto taboo sexual vulgarisms which moved into acceptable polite usage during the 1960s and 1970s is carefully placed. 'Stuff' in the vulgar sense is used only once, in 'Toads' (*'Stuff your pension'*). 'Sod' occurs twice but in different idiomatic forms: 'What does it prove? Sod all' ('Send No Money'); 'that spectacled school-teaching sod' ('The Life with a Hole in it'). 'Cock' and 'balls' occur only in 'Sunny Prestatyn'; 'arse' only in 'Vers de Soci  t  ' ('In a pig's arse, friend'). 'Shit' occurs in 'The Dance' ('some shoptalking shit'), but since this poem was not published during Larkin's lifetime, he was not inhibited from using the word again in 'The Life with a Hole in it' ('the shit in the shuttered ch  teau'). 'Fuck' and 'fucked' occur only in 'This Be The Verse', 'fucking' in 'Annus Mirabilis'. Significantly, in 'Love Again', at the very end of his career, he did not re-use this word as he might well have done. He wrote not 'someone else fucking her'. Instead he employed a word as yet unused in his *oeuvre*: 'Someone else feeling her breasts and cunt'. This late poem also shows his only use of the hitherto suppressed and most intimate taboo word, 'wanking'.

Even on the middle-ground of common usage, quite unremarkable words may lodge themselves in the reader's memory because of their distinctive contexts. 'Swerving' appears after 1945 only in its threefold repetition at the beginning of 'Here'. 'Wonderful' appears only in 'Reasons for Attendance' ('The wonderful feel of girls'); 'welcome' only in 'The Importance of Elsewhere' ('difference... made me welcome'). 'Useful' appears only in 'Wild Oats' ('useful to get that learnt'). Neil Powell has remarked on Larkin's 'ability to know when a 40-watt word will be more telling than a 100-watt one'.²⁰ It might seem a mere accident that, in the course of only 176 poems written after 1945,²¹ 'detest' appears only once ('Poetry of Departures'), and 'extinction'

does not occur earlier than 'The Old Fools' and 'Aubade'. But in an idiolect as verbally overdetermined as Larkin's there is little room for accident. He seems to write always with the partly-completed *oeuvre* in mind. He waits for the right time to use a word, will not use it until that time comes, and then, if at all possible, never uses it again. An internal verbal censor forbids repetition, except in deliberate self-reference, as in the case of 'Toads' and 'Toads Revisited', or of 'unresting' and 'afresh' in 'The Trees' and 'Aubade'.

Larkin's phrase-making is equally distinctive. His noun phrases are particularly rich and inventive, even on the simplest level of adjective-plus-noun: 'sad scapes', 'a vast unwelcome', 'Threadbare perspectives', 'stone fidelity', 'rabid storms of chording', 'Lonely horizontals', 'Far-reaching singleness'.²² More elaborate noun-constructions aim at a pensive tenuousness, an impression beyond expression: 'A slight relax of air where cold was', 'how things ought to be', 'this frail / Travelling coincidence', 'the wind's incomplete unrest', 'the sudden shut of loss'.²³ Or they express overflowing emotion: 'Its bright incipience sailing above', 'all they might have done had they been loved', 'Far / From the exchange of love to lie / Unreachable...'.²⁴ Frequently the deliberate clumsiness of such phrases seems designed to draw attention to the artifice of the verbal device itself, its ultimately hopeless struggle to capture non-verbal reality.

One characteristic kind of noun phrase is introduced by the pronoun 'what', gesturing with clumsy meditateness at an elusive state of being or intangible emotion: 'what since is found / Only in separation', 'What will survive of us', 'what it started as', 'what meeting made us feel', 'What morning woke to'.²⁵ In 'The Whitsun Weddings', 'what [the train] held' makes ready to loose itself on London, as each of the watching faces in the wedding-parties seems to define 'Just what it saw departing'. In 'Ambulances' the failing identity of the dying patient becomes 'what cohered in it across / The years', confronting 'what is left to come'. In later poems the 'what' phrase is frequently a passionate circumlocution for the unknowable fate that governs our lives. In 'Send No Money' the poet suffers the blows of 'what happened to happen'. In 'Dockery and Son' our lives are dictated by 'what something hidden from us chose'. In 'The Life with a Hole in it' one element in the locked stasis of existence is the reductive 'what you'll get'. In 'Aubade' death becomes, with euphemistic dread, 'what's really always there', or 'what we know'.

Even the most basic elements of the language may take on an audible Larkinesque inflection, the verb 'to be' for instance: 'what I am', 'all we are', 'being here'.²⁶ The present participle 'being' (used

thirty-six times after 1945, in twenty-five poems) introduces a number of particularly memorable phrases. The world caught in the young lady's photograph album moves the poet simply by 'being over'. The couple in 'Talking in Bed' are an emblem of two people 'being honest'. In 'The Whitsun Weddings' the couples are transfigured by 'all the power / That being changed can give'. The Old Fools are confused, 'trying to be there, / Yet being here'. In the same poem this simplest of phrases, 'being here', is yoked, to unforgettable effect, with the embarrassing epithetical extravagance of 'the million petalled flower of...'. 'Being' carries an extra charge when used to indicate age or ageing. An early poem is titled 'On Being Twenty-six'. In 'Love Songs in Age' the widow is nostalgically overcome by 'the unfailing sense of being young'; in 'Sad Steps' the ageing poet yearns for 'the strength and pain / Of being young', and in 'Money' he quips dryly 'You can't put off being young until you retire'. In 'The Old Fools' he reflects: 'Perhaps being old is having lighted rooms / Inside your head'. And in 'Aubade', what he fears is not simply 'death', nor 'dying', but, more chillingly the oxymoronic state of 'being dead': being without being.

The result of this concentrated economy of diction is a kind of 'copyrighting' of words. A poet who today gives prominence to a word beginning with 'un-' needs to ensure that it does not sound like a feeble echo of Larkin. Even words of such commonplace currency as 'here' and 'wardrobe', have become difficult to use in a poem without reminding the reader of 'Here' and 'Aubade'. The overall economy of Larkin's diction is such that even his most neutral phrases may come to haunt the memory, so that after reading him, the reader's own everyday speech seems full of quotations: 'You can see how it was'; 'I was late getting away'; 'What does it prove?'; 'useful to get that learnt'; 'your mum and dad'; 'a couple of kids'; 'somewhere like this', 'they're for it', 'We shall find out', 'Work has to be done'.²⁷ It is this sense of intimate familiarity, deep in Larkin's diction, which gives his work the 'much-loved' quality which some critics find suspect.

Form and genre

The economy which governs Larkin's diction extends also to his forms and genres: 'As a guiding principle I believe that every poem must be its own sole freshly created universe' (*RW* 79). Each poetic 'device' creates a distinctive verbal world through a unique combination of expressive elements: diction, rhyme/rhymelessness, stanzaic/non-stanzaic pattern, metre, voice (dramatized first person or meditative third person), genre, or blend of genres.

Larkin rhymes, for instance, with more inventiveness and complexity than any other poet of the twentieth century. As he said in an interview: 'I think one would have to be very sure of oneself to dispense with the help that metre and rhyme give and I doubt really if I could operate without them' (*FR* 21). This might seem a limitation, an admission of old-fashioned traditionalism. But the picture is not so simple. Larkin continues: 'some of my favourite poems have not rhymed or had any metre, but it's rarely been premeditated' (*FR* 21). Whether or not one accepts his denial of premeditation, the general expectation of rhyme in his work certainly makes his choice not to rhyme momentous and highly expressive. Twenty-seven of his mature works show no detectable rhyme,²⁸ and a number of others show minimal rhyme.²⁹ Their rejection of the warm reassurance of rhyme feels like a deliberate gesture of impersonal seriousness. It is in his unrhymed poems that Larkin comes closest to the spiritual or religious impulse.

In 'Wedding-Wind' mainly unrhymed tetrameters and pentameters, with the occasional intensifying rhyme, create a Lawrentian effect of ecstatic elevation. The abstract symbolist meditations, 'Oils' and 'Dry-Point', however, reject any hint of rhyme. The characteristic unrhymed form of Larkin's maturity has short, two- or three-stress lines. 'Solar' achieves an impersonal austerity by the scrupulous denial both of rhyme ('face/centre/sky/stand/unaided'), and also of metrical regularity. 'Going' and 'Nothing To Be Said' strike a note of gnomic gravity, heard again in a softer, more relaxed form in 'Afternoons'. The blank rhymelessness of 'MCMXIV' is movingly alleviated by a single rhyme at the fourth and eighth line of each octave stanza; 'The Explosion' is severely unrhymed. The rhymelessness of 'Dublinesque' contributes to a tone of uncanny solemnity, while in 'Livings II' staccato unrhymed trimeters serve to articulate the lighthouse-keeper's fierce anathema on society. In his hedgehog elegy, 'The Mower', the chilling absence of rhyme seems to imply a self-inflicted penance.

In the rhymed poems which make up the majority of Larkin's work, rhyme and pararhyme create the widest spectrum of effects: ornamental richness, fluent ease, jokey facility, brutal crudity. Context and tone are all-important, and similar kinds of rhyme may be used to widely different ends. Perfect rhymes may be unobtrusively harmonious as in 'The Trees', or pat and garish as in 'Annus Mirabilis'. Perfect double rhymes create a tone of playful cosiness in 'Poem about Oxford' ('note-case/Boat Race', 'cake-queues/breakthroughs'), but of black comedy in 'The View' ('fifty/shifty'; 'lifetime/unwived, I'm'). In 'Best Society'

pararhymes create a delicate musicality ('wrong/thing'; 'expressed/just'; 'if/chafe'); in 'Here' they impart a sensuous chromaticism ('pheasants/presence'; 'cluster/water'; 'stands/ascends'). 'The Importance of Elsewhere' subtly clashes imperfect rhymes in an evocation of the poet's benign 'difference' in Ireland ('home/welcome'; 'speech/touch'; 'faint/went'). The doubled half-rhymes of 'To My Wife' sound emotionally drained ('nothing/flapping'; 'regalia/failure'); 'Toads', in contrast, stages a riot of farcical misrhyming ('bucket/like it'; 'toad-like/hard luck'; 'blarney/money'). The half-rhymes of 'Reasons for Attendance' are distinctly queasy ('glass/face/happiness'), an effect only intensified by the perfect rhymes of the final stanza, which instead of restoring concord, strike a note of sore irony: 'and both are satisfied, / If no one has misjudged himself. Or lied.'

In 'Poetry of Departures' and the first and third stanzas of 'Wild Oats' a shift in the final lines from half-rhyme ('hand/sound; epitaph/off; *everything*/purifying') to full rhyme ('approve/move') makes for a satisfying effect, like the final consonant chord in a piece of music. Similarly, in 'Latest Face' and 'Church Going' a deviation into pararhyme towards the end of the stanza prepares the way for a concluding return to full rhyme (go on/.../die/has gone/sky'). 'Best Society', 'At Grass', 'An Arundel Tomb', 'Faith Healing' and 'High Windows', however, all close, in a distinctively Larkinesque way, on beautifully unexpected dissonances ('palm/am', 'home/come', 'prove/love', 'loved/disproved', 'glass/endless'). This is a device which the poet reserves for his most intimately emotional conclusions.

Each stanza-form is shaped to its subject, either preserving the same line-length throughout or anticipating closure with a shorter line. In an extreme gesture the pentameters in 'Next, Please' and 'The Old Fools' shorten brutally at the end of each stanza to a dimeter: 'But we are wrong'; 'We shall find out'. 'Essential Beauty' has the extraordinary form of two identically-rhymed sixteen-lined stanzas, all the lines being pentameters, except the ninth (a tetrameter) and fifteenth (a trimeter). Clearly Larkin's notion of beauty involves a complex harmonious underlying shape, though the reader can scarcely be expected to 'hear' the precise regularity of this scheme. Even more elusively intricate are the patternings of 'I Remember, I Remember', which imposes a nine-line rhyme-scheme on a five-line stanza, and 'The Building', which imposes an eight-line rhyme-scheme on a seven-line stanza, making each stanza uniquely different from the others.

The four sonnets which Larkin published during his lifetime create quite disparate internal dynamics.³⁰ 'Spring' has a flowing

'Shakespearean' octave (*abab cdcd*) and a sestet which denies neat closure by bringing forward the expected final couplet (*effgeg*). 'Whatever happened?' follows Shelley's 'Ode to the West Wind' in combining sonnet with *terza rima*, four interlinked tercets being followed by a couplet (*aba, bcb, cdc, ded, ff*). 'Friday Night in the Royal Station Hotel' is playfully distorted, with a nine-line 'octave', ending resonantly on the new rhyme-word 'Room', which is then dully half-rhymed with 'home' in the five-line 'sestet'. 'The Card-Players' has a slight variant on the classic 'Petrarchan' octave (*abba cddc*), which then spills over surprisingly into the sestet without a break. The rhyme scheme is then concluded after only five further lines, with a neat 'Shakespearean' couplet ('farts/hearts'), leaving the final, typographically isolated fourteenth line to leap out in an exclamation of brutal euphoria: 'Rain, wind and fire! The secret, bestial peace!' Every poem by Larkin, it seems, has not only its own theme and imagery, but its own unique form. His remark, 'Form holds little interest for me. Content is everything', is either the most misleading judgement any artist has made on his own work, or it is startling proof of the truism that form is content.³¹

Some of Larkin's poems fall into established genre categories. 'Solar' is the single prayer in his *oeuvre*. 'An April Sunday brings the snow' is his only orthodox mourning elegy. 'Myxomatosis' and 'The Mower' are very different animal elegies. 'Church Going' is an updated graveyard meditation in the tradition of Gray. 'The Old Fools' is a Keatsian Ode to Senility. 'Broadcast' has elements of the medieval 'blazon' or poem focused on parts of the beloved's body ('your face among all those faces... / Your hands, tiny in all that air'). The 'Toads' poems, 'A Study of Reading Habits', 'Naturally the Foundation will Bear Your Expenses' and 'Posterity' give distinctive inflections to the dramatic monologue form of Browning and Eliot. In poems with regular metres, iambs are overwhelmingly the norm. However there are three notable exceptions. 'The Explosion' mutes the incantatory trochees of Longfellow's *Hiawatha* to elegiac effect. 'Poem about Oxford' and 'We met at the end of the party' revive the anapaestic metre of the informal eighteenth-century verse epistle to convey mature, unillusioned intimacy.

'Wires' is an 'emblem', a version of the seventeenth-century pattern-poem of wings or altar. The cattle approach the electrified wires in the first four lines (*abcd*), and then rebound from them in the next four (*dcba*), the central *d* rhyme being on the same word 'wires', making a two-strand fence against which the young cattle blunder. A poignant

echo of this patterned wit is evident in the late poem, 'The Winter Palace', whose six isolated couplets, each typographically separated on the page, create a reductive image of defeat. It is as though the poet, his inspiration guttering, were struggling to impose on his words the simplest of formal schemes.

'Going' is Larkin's only riddle (it was originally entitled, punningly, 'Dying Day'). It is also clearly a belated 'Imagist' poem, written decades after the brief Imagist movement had ended. It follows exactly the formula laid down in HD's most mannered works, such as 'The Pool' and 'Sea Rose': rhymelessness, confident brevity, symbolist imagery, abrupt sentences, varying line-lengths and a culminating rhetorical question.³² Moreover, the way the initial regular iambs collapse into virtually unmetrical free verse at the end embodies, with the concentration of a Poundian *image*, the sensation of fading consciousness.

As Jacques Derrida said, 'there is no *genreless* text.'³³ On the other hand the greatest artists submit to genre only to master it. 'Lines on a Young Lady's Photograph Album' is a highly original variation on the seventeenth-century seduction poem. 'The Whitsun Weddings' is an unusual collective *epithalamium*, celebrating not one, but many weddings, while 'The Dance' offers the wryest negative take on the *epithalamium* genre. 'The Dance' also, I believe, falls into the Romantic category of the deliberate 'fragment', whose incompleteness is a calculated effect. 'Deceptions' and 'Sunny Prestatyn' are deeply refracted *Liebestod* elegies, variations on the 'death and the maiden' theme. Like 'Sunny Prestatyn', 'The Card-Players' is a picture-poem, recalling as it does a Dutch genre painting; in German it would be called a *Bildsonett*. 'Absences' is the most elliptical of sublime odes, and 'Here' infuses elements of this genre into a topographical poem concerned with the poet's home (like Thomas's 'Fern Hill' or McNeice's 'Carrickfergus'). In 1946 the young Larkin wrote two *aubades* (poems greeting the dawn), one upbeat and in a woman's voice ('Wedding-Wind'), the other despairing and in a man's voice ('At the chiming of light upon sleep'). He returns to the genre only after three decades when his final definitive self-elegy also takes this form.

The economy of Larkin's forms and genres, the predominance in his *oeuvre* of the *hapax* principle ('its own sole freshly created universe') is difficult to parallel elsewhere in literature. In music, however, Maurice Ravel shows a similar scrupulosity, composing one opera for adults and one for children, one brooding single-movement piano concerto for left hand, one extrovert three-movement piano concerto for two hands, one triptych of solo piano pieces, one quartet, one piano trio,

one mature violin sonata, one work for the unprecedented combination of harp, flute, clarinet and string quartet, a unique bolero, a single archaic pavane. In each case the artist transforms the 'given' genre with his own original touch, then moves on to another. Larkin is this kind of writer. His mature volumes contain, it has been said, 'a remarkable percentage of the definitive poems of his time.'³⁴ This is, largely, because he consciously aimed to make his version of any genre he touched 'definitive'.

Oeuvre

The 112 mature poems which Larkin himself saw into print after 1945, twenty-nine in *The Less Deceived*, thirty-two in *The Whitsun Weddings*, twenty-six in *High Windows*, and twenty-five more in magazines and newspapers, constitute the strictest and most definitive of *oeuvres*. Larkin was very scrupulous about what he published, and his three major mature collections are works of art in their own right. The sequencing of the poems is as finely devised as that of the words and phrases within each poem. Asked in an interview 'Do you take great care in ordering the poems in a collection?', he answered 'Yes, great care', adding with an affectation of casualness: 'I treat them like a music-hall bill: you know, contrast, difference in length, the comic, the Irish tenor, bring on the girls' (*FR* 55). The three mature volumes invite reading from cover to cover. They draw the reader into an unfolding emotional narrative: from 'Lines on a Young Lady's Photograph Album' to 'At Grass'; from 'Here' to 'An Arundel Tomb'; from 'To the Sea' to 'The Explosion'. Moreover the three phases of life which they embody seem organic and natural: the hard opening buds of *The Less Deceived*, followed by the delicate flowers of *The Whitsun Weddings*, then the ripe or overripe fruits of *High Windows*.

Poems echo and dialogue with each other within and across the volumes. In *The Less Deceived* the tragic 'Deceptions', expressing guilt over the destruction of a woman's hopes, is reimagined in the comic 'If, My Darling', depicting a man's failure to live up to the woman's domestic fantasy. The date poems 'MCMXIV' in *The Whitsun Weddings* and 'Annus Mirabilis' in *High Windows* both project historical myths, one tragic and focused on the Great War, the other comic and contemporary. 'Water', a light-toned poem about religion in *The Whitsun Weddings*, is followed in *High Windows* by an elemental pagan prayer, 'Solar'. 'Naturally the Foundation will Bear Your Expenses' in *The Whitsun Weddings*, speaks in the voice of a cynical British scholar

happy on the academic circuit; 'Posterity', in *High Windows*, speaks in the voice of an idealistic American scholar, unhappy with his lot. In *High Windows* the tension between self and society is given sombre symbolist treatment in 'The Card-Players' and ironic social treatment in 'Vers de Société'. Readers familiar with Larkin's work will readily add further parallels and sequences.

However, only three years after the poet's death, this consciously crafted *oeuvre*, with which a generation of readers had become familiar, was overwritten by a new, larger version with different resonances. In the *Collected Poems* of 1988 (revised in 1990), Anthony Thwaite reorganized the poems, as far as possible, into the order in which Larkin wrote them, according to the poet's own dates. Since, as Thwaite says, 'the earliest poems which strike his characteristic note and carry his own voice' were written in 1946, the work up to 1945, including *The North Ship*, was relegated to a section at the end of the volume.³⁵ One effect of this new chronological arrangement was to replace artfully deliberate poetic sequences with the dynamics of process, revealing a poet wrestling with words, not always successfully, in order to translate his personal plight into impersonal art. The 1988/90 volume, for instance, throws into focus the poetic crises at the beginning, middle and end of Larkin's career, which had been virtually invisible in the lifetime publications. It reveals the poetic silence of eleven months which followed the death of his father and the publishers' rejections of 1948. The subsequent outpouring of 1950 (twenty poems, fifteen of which he published) can be seen to usher in his full maturity. There is a sense of arrival in 'At Grass', written, appropriately, in January 1950, the month after he had, by his own account, abandoned his novelistic ambitions.³⁶ A second, mid-career crisis is apparent, fourteen years later, when he left 'The Dance' unfinished and suffered a second creative block of six months. Finally, when his *oeuvre* seemed to have been completed with the publication of the third mature volume, he added the most eloquent of postscripts, the self-elegy 'Aubade', enacting, as he grimly put it, 'The death-throes of a talent' (*SL* 574). After this deliberate full-stop he wrote only a tiny handful of explicitly belated poems, to be published in magazines or left in typescript.

Equally momentously, the *Collected Poems* of 1988 included more than sixty post-1945 works which had, for whatever reason, remained unpublished during Larkin's lifetime. Anthony Thwaite wrote in his introduction that eight of the 'new' poems, 'An April Sunday brings the snow', 'The March Past', 'Mother, Summer, I', 'Far Out', 'Letter to a Friend about Girls', 'The Dance', 'When first we faced, and touching

showed', 'The Winter Palace', and 'several others... deserve to stand with his best already known work'.³⁷ He might have added 'Deep Analysis', 'At thirty-one, when some are rich', 'The View', 'Morning at last: there in the snow', and 'Love Again'. Many welcomed this enlarged *oeuvre*. Derek Walcott was delighted with the new 'ample Larkin', a 'fecund, if not voluminous poet'.³⁸ He found it surprising that Larkin should have left so many good poems unpublished. Other readers were offended by the volume's apparent disregard for Larkin's 'intentions', and remained loyal to the orchestrated sequences of *The Less Deceived*, *The Whitsun Weddings* and *High Windows*. Some accused Thwaite of releasing 'second-rate material, by Larkin's standards'.³⁹ More recently one commentator has suggested that the posthumous enlargement of Larkin's *oeuvre* in the *Collected Poems*, the *Selected Letters* and *Trouble at Willow Gables*, has rendered 'the totality of Larkin's work... less than the sum of its parts'.⁴⁰

In 2003 Faber and Faber bowed to this faction, and the 1988/1990 *Collected Poems* was allowed to go out of print. A new *Collected Poems*, confusingly identical in title and editor with the 1988 version, represented the slim volumes as Larkin himself had published them, beginning with *The North Ship*, and with appendices for the thirty-five (juvenile and mature) poems published separately in magazines and newspapers. This restoration of the *oeuvre* as it had existed at Larkin's death was greeted in some quarters as 'the book that should have been published sixteen years ago'.⁴¹

Larkin himself, however, had always been aware that after his death more of his poems would see the light. Indeed he clearly intended this to happen. From an early age he carefully preserved his poetic manuscripts and, from 5 October 1944 to November 1980, he wrote (and carefully dated) virtually all his complete and incomplete drafts in a series of eight workbooks. The first of these he presented to the British Library as early as 1964. Moreover he gave Maeve Brennan a copy of the unfinished 'The Dance', and left a tape-recording of himself reading it. In 1975 he suggested to Betty Mackereth that she might make some money by selling her typescript of the unpublished poem 'When first we faced, and touching showed': 'Flog it to Texas if it seems embarrassing'.⁴² He inserted typed fair copies of 'When first we faced', 'Morning at last: there in the snow' and 'Love Again' in the final workbook. His signals to posterity could scarcely be clearer. Thwaite records that Larkin 'often referred... to work which would have to be left for "the posthumous volume" of his poems'.⁴³ It is true that, at the very end of his life he suffered a loss of creative nerve. In

his notoriously 'repugnant' (self-contradictory) will, his purist super-ego inserted a clause requiring his executors to destroy his unpublished work 'unread'. Fortunately, in another clause, his poetic ego gave them full permission to publish what they wished (Motion xvi).

Moreover the disputants on both sides failed to acknowledge that Larkin's 'intention' had by no means always been the decisive factor in determining whether a poem saw print at the time he wrote it. One of the crudest elements in the poet's plight is the role of the publisher's reader. An important group of early mature poems, for instance, had remained unpublished despite the poet's best efforts. In 1947-8 he submitted twenty-five poems for publication, under the title *In the Grip of Light*, a phrase which he told James Sutton 'seems to sum up the state of being alive' (SL 144). The volume, however, failed to appear, for no better reason than that Faber and Faber, John Lane, J. M. Dent, Macmillan, Methuen and John Lehmann all rejected it. Nine of the poems in this collection, including 'Going' ('Dying Day'), and 'Wedding-Wind', were subsequently published by George and Jean Hartley in *The Less Deceived* in 1955. However, fourteen of them, including the beautiful early mature works 'Deep Analysis', 'And the wave sings because it is moving', 'Two Guitar Pieces', and 'At the chiming of light upon sleep', remained unpublished. It is a strange twist of literary history that Faber rejected the brilliant *In The Grip of Light* after so readily accepting *A Girl in Winter* two years earlier.

At the time Larkin's response was to turn publisher himself. In 1951 he paid for a hundred copies of *XX Poems* to be printed in Belfast, only two pieces being carried forward from the *In the Grip of Light* typescript (he was developing fast at this point). Fifteen of these poems were later reprinted in *The Less Deceived*, but five remained unpublished outside this most limited of editions until 1988.⁴⁴ Thwaite refers to the 'hammer-blows of successive rejections' which hit Larkin in 1948, and concludes: 'Much later, when he had established a high reputation, he could not bring himself to publish anything about which he felt any doubt', even when friends urged him to publish.⁴⁵ Indeed, only the most private and self-critical of poets could have failed to retrieve such early works as 'An April Sunday brings the snow', 'Best Society', 'The local snivels through the fields' and 'Autumn' for publication, or left unpublished such later works as 'Far Out', 'Letter to a Friend about Girls', 'The View' and 'Morning at last: there in the snow'. All these poems are omitted from the 2003 *Collected Poems*, as 'unpublished' during Larkin's lifetime. It is unfortunate that editorial principle was not stretched to allow the inclusion of an appendix of the poems first

published in 1988, some of which are today among Larkin's best-known works.⁴⁶ As it is, history repeated itself with a second rejection by Faber, this time of a larger number of better poems than in 1948.

Until the appearance, in the fullness of time, of *The Complete Poems*, edited by Archibald Burnett, it is only in the *Collected Poems* of 1988/1990 that the reader can follow Larkin's mature creative development in all its developing complexity: its shifts and significant silences. The plight of the writer is a life-sentence, to be served as well as written. The *oeuvre* to which Larkin devoted his life does indeed possess the cogency of a single, spontaneous sentence. He sometimes took many months to complete a piece, but it is inconceivable to imagine him, like Yeats and Hughes, returning to rewrite a poem at a later date, or, like Wordsworth and Auden, continuing to manufacture inferior verse into a long twilight. Each poem records its own irrecovable moment in its own unique way. The mature lifetime publications of the 2003 *Collected Poems* may offer the fullest and most elegant *précis* of his life's sentence, but the richer, more complex sentence of his life's work, as represented in the 1990 *Collected Poems*, provides a more exact register of the shifting phases of his poetic plight.

Index

- About Larkin*, 202
academic literary criticism, 25–7, 32,
38–40, 42–3, 115–16
Adcock, Fleur, 3
Addison, Joseph, 147
Aden, British troops in, 136
Alvarez, A., 38, 121, 125, 128, 129
The New Poetry introduction, 122–3
Alzheimer's Disease, 56
Amis, Kingsley, 23, 57, 65, 78, 102,
122, 123, 130, 208n1
Lucky Jim, 80
anapaests, 14
Anglo-Saxon poetry, 176
Aristotle, 113
Armistice Day (Remembrance Day),
29, 30, 131
Arnold, Matthew, 24, 174
Arnott, Winifred, 67–8, 71, 72–3,
75–6, 87, 91, 92
 'Photograph Albums Revisited', 72
Arts Council of Great Britain, 32, 38
Auden, W. H., 20, 24, 26, 27, 28, 31,
33, 47, 48, 72, 113–14, 198, 199,
200
Another Time, 114
 'As I walked out one evening',
 198–9, 211n5
 'In Memory of W. B. Yeats', 48,
 173
 'Musée des Beaux Arts', 132
 'On the Circuit', 27–8, 30–1
Avis, Patricia *see* Strang, Patsy
Ayres, Pam, 33

Barnacle, Nora, 96
Barthes, Roland, 47, 48, 49, 116, 175
 'The Great Family of Man', 116
Bassett, David, 102
Bayley, John, 200
BBC, 113, 138,
Beatrix Potter stories, 85
Beckett, Samuel, 165

Belfast, 67, 76, 82, 140, 151, 152,
156–7
 see also Queen's University, Belfast
Bellingham Show, Northumberland,
87, 141
Bennett, Alan, 95
Betjeman, John, 159, 172, 174
Bible, the, King James version, 176
Bishop, Elizabeth, 134, 173
Biswas, R. K., 135
Blake, William, 144, 169–70
Bloom, Harold, 173
Bowman, Ruth, 50, 57–8, 60, 61, 62,
63, 65, 66, 80, 81, 102
Bradshaw, Winifred *see* Arnott,
 Winifred
Brennan, Maeve, 18, 50, 67, 84, 89,
90–7, 98, 101–2, 103, 105, 140
 The Philip Larkin I Knew, 90, 96
Bristow, Joseph, 63
British Broadcasting Corporation
(BBC), 113, 138
British Library, 18
 National Collection (of poetry
 manuscripts), 38
Browning, Robert, 14
 and Elizabeth Barrett, 95
 'Brown Jack', racehorse, 119–20
Brunette Coleman stories, 59, 106,
115, 134
Burnett, Archibald, 20
 The Complete Poems, 20

Carey, John, 116
carpe diem poetry, 70, 182
Carroll, Lewis, *Alice in Wonderland*, 80
Christie's Auction House, 202
Collected Poems see under Larkin
Compton Poetry Fellowship, 32
*Concordance to the Poetry of Philip
Larkin* (R. J. C. Watt), 7
Conquest, Robert, 122
 New Lines anthology, 122, 123, 130

- Coventry, 137, 138
 Cowper, William, 174
 Crawford, Robert, 24, 38, 43
Critical Quarterly, 37
 Crowther, Peter, 37
 Cunningham, Valentine, 116
- Dante,
The Inferno, 31
 muse, 68
 Davie, Donald, 122, 123, 132
 'Remembering the Thirties', 130
 Dawson, Winifred *see* Arnott,
 Winifred
- death, 176, 180–1
see also elegy; Larkin, Philip
- Decadent poetry, 50, 61, 68, 73
 Dennison, Pauline, 37
 Dent, J. M., publishers, 19
 Derrida, Jacques, 15
 Dickinson, Emily, 193
 Dollimore, Jonathan, 192
 Donne, John, 86
 Dowland, John, 125
 Drabble, Margaret, 199
 dreams, 102, 140
 Dublin, 140
 Duffy, Carol Ann, 'And Then What',
 176
 Dunn, Douglas, 32
- Eagleton, Terry, 116
 Egerton, Judy, 96
 elegy, 49, 172, 173–85, 214n27
 death-affirming, 185
 melancholic, 173, 192
 mourning, 174–5, 176
 reflective, 175–6, 178–9
 self-, 192–200, 215n51
- Elgar, Sir Edward, 'Introduction and
 Allegro for Strings', 89
- Elliot, T. S., 3, 5, 14, 24, 26, 39, 47, 50,
 86–7, 115, 124, 127, 144
 'A Dedication to my Wife', 86–7
Four Quartets: 'East Coker', 176;
 'Little Gidding', 127
 'Sweeney Erect', 159–60
The Waste Land, 22, 125, 159
- Empson, William, 27, 39
 Enright, D. J., 122
- Epicurus, 197, 198
 epitaphs, 176, 194–5
epithalamium genre, 15, 100–1
Evening Standard, the, 202, 210n39
 Exall, Jane, 65, 208n24
- Faber and Faber, publishers, 18, 19, 20
The Fantasy Poets 21, 76
 Fenton, James, 26, 45, 95, 183
 First World War, 130, 131, 133
 Fitzgerald, Edward, *Rubáiyáit of Omar
 Khayyám*, 176
 Flaubert, Gustave, *Un Coeur Simple*, 178
 Freud, Sigmund
 'Mourning and Melancholia' 172,
 173
 'Thoughts for the Times on War
 and Death', 176, 192
- Frost, Robert, 34, 183–4
*Further Requirements: Interviews,
 Broadcasts, Statements and Book
 Reviews 1952–1985* (ed. Thwaite),
 ix, 4, 12, 29, 40, 48, 197
- Garrod, H. W., 25
 Gay, John, 200
 Gonne, Maud, 68, 92, 96, 208n20
 graffiti, 186–7
 Graves, Robert, 25, 44
 Gray, Thomas, 2, 125, 173, 200, 201
*Elegy written in a Country
 Churchyard*, 175–6, 177, 190,
 194–5, 200
 Great Crash, 1929, 132
 Great War, the, 190, 131, 133
Guardian, the, 135
 Gunn, Thom, 122, 123
- Hamburger, Michael, 7
 Hamilton, Ian, 32
 Hardy, Thomas, 49, 128, 202
 'Afterwards', 192
 'In Time of "The Breaking of
 Nations"', 132
- Hartley, Jean, 38, 124
 Heaney, Seamus, 9, 38, 86–7, 130–1,
 138, 139, 142, 199
 'Englands of the Mind', 138–9
 'The Skunk', 86–7
 Heath-Stubbs, John, 131

- Heidegger, Martin, 192
 Herbert, George, 'Vertue', 178–9
 Herrick, Thomas, 70
 Hill, Geoffrey, 138–9
 Hilliard, Nicholas, 125
 history and poetry, 112–17, 127, 130–1, 134, 136, 143
 Holloway, John
 Hopkins, Gerard Manley, 73, 124, 179
 'Spring and Fall', 179
 Housman, A. E., 2, 21, 128, 142, 148, 151, 176–7, 192, 195–6
 A Shropshire Lad, 21
 Howarth, John, 135
 Hughes, Ted, 20, 138–9, 185
 and Sylvia Plath, 95, 96
 Hull, 89–90, 93, 137, 151, 152, 159, 165
 University of, 22, 41, 85, 89–90, 93, 135: Brynmor Jones Library, 202; new library building, 36, 37, 38, 89

 Ingelbien, Raphaël, 127, 127–8
 Imagist movement, 15

 Jennings, Elizabeth, 122, 123
 Johnson, Samuel, 21, 116, 176, 200
 Rasselas, 113
 Jones, Sir Brynmor, 36, 202
 Jones, Monica, 38, 40, 50, 67, 75, 76, 80–2, 84, 85, 87–8, 91, 92, 94, 96, 103, 104, 135, 202, 209n2, 209n3
 Jonson, Ben, 69, 112–13, 182
 Volpone, 182
 Joyce, James, 96
 A Portrait of the Artist as a Young Man, 96
 Dubliners, 140
 Ulysses, 96
 Jungian philosophy, 3

 Kafka, Franz, 165
 Kavanagh, Patrick, 139
 Keats, John, Odes, 66, 70, 71, 180, 200
 'On a Grecian Urn', 183
 Keyes, Sidney, 131
 King Oliver's Creole Jazz Band, 51
 Riverside Blues, 51–2
 Kingston upon Hull *see* Hull

 Lane, John, publishers, 19
 Larkin, Eva, 50–6, 89, 106, 153–4, 208n20
 Larkin family, 52–3, 103, 119
 see also Larkin, Eva; Larkin, Kitty; Larkin, Sydney
 Larkin, Kitty, 53, 56
 Larkin, Philip
 and ageing, 101, 109–10
 anti-irony, 178
 attitude to animals, 122
 attitude to place, 137–8
 and Winifred Arnott *see* Arnott, Winifred
 bachelorhood, 157–8
 birthdays, 50, 51, 86, 193–4
 and Ruth Bowman *see* Bowman, Ruth
 and Maeve Brennan *see* Brennan, Maeve
 use of cliché, 49–50, 178
 creative block, 17
 as critic, 33, 39
 date poems, 129–35
 deafness, 31
 and death, 11, 110, 117, 160, 165–71, 172, 176–201
 and domestic relationships, 50–7, 58, 62, 66, 76, 82, 89, 174: *see also* Larkin family
 as editor, 22
 as elegist, 172–201: *memento mori* poems, 178–85
 and 'Englishness', 131, 138–43
 and erotic fantasy, 94–5
 and 'Ford Car' view of literature, 3
 forms and genres, 11–16, 69
 history, sense of, 127, 130, 131, 134, 137
 holidays, 82, 84, 95
 home, 152, 156–61
 idiolect, 7–11, 189
 interviews, 22, 29, 35, 81: *see also* Thwaite, Anthony
 and Monica Jones *see* Jones, Monica
 juvenilia, 5, 7, 129
 legacies, 122
 letters, 5–6, 7, 53, 58, 60, 61–2, 65, 73, 76–7, 84–5, 88, 90, 95, 96,

- Larkin, Philip – *continued*
 101, 130, 137, 195, 199:
see also Selected Letters; and individual recipients
 as librarian, 33–40, 89–90
 living rooms, 151–6: stanzas as,
 150, 158
 love poetry, 57, 88
 love triangle (with Maeve Brennan
 and Monica Jones), 93–6
 and Betty Mackereth *see*
 Mackereth, Betty
 magazine publication, 17, 18, 94
 and marriage, 49, 52–3, 58–9, 61–2,
 71, 80, 82, 87, 89, 90–1, 95, 97,
 101, 102–3, 161
 and metaphor, 145, 147, 148, 149,
 171, 188, 189, 195, 212n14
 and national identity, 138–45
 negatives, 8
 as novelist, 7, 17, 21, 23, 60, 66,
 97–8
oeuvre, 16, 38, 85, 151
 and Oxford University, 3, 33, 38,
 81, 85–6, 138
 pessimism, 5
 place in twentieth-century poetry, 3
 and politics, 135–7, 140
 and pornography, 90, 106, 187
 posthumous poems, 17, 18
 and publisher's rejections, 19–20
 religious views, 91, 126, 127, 128,
 195
 resistance to literary labels, 123
 and rhyme, 12–13, 83, 108, 124,
 133, 150, 156, 157, 158, 159,
 161, 163, 164, 169, 181–2
 as Romantic, 50
 and satire, 4, 28, 129, 133, 152,
 158, 170
 self-epitaph, 200–1
 and sex, 3, 9, 57, 59–60, 75, 90–1,
 185–6
 Shakespeare Prize, 31, 87
 sonnets, 13–14
 stammer, 31
 stanzas, use of, 150, 169
 and Patsy Strang *see* Strang, Patsy
 sublime ode, 195–6
 and topical events, 112–17
 unfinished/unpublished poems, 85,
 96, 100, 154–5, 160, 193,
 205n46
 words, 5, 7–8, 10, 54–5, 64, 74–5,
 83, 100, 103, 104, 108, 124,
 145, 147, 166, 181
 vocation as poet, 1–6, 21, 34
 voice recordings, 29, 31–2, 53–4, 88
 women as muses, 47–111, 208n20
collections:
 Collected Poems, 7, 16, 17, 205n46
 1988/1990, 18, 20, 103, 138,
 209n29
 2003, 18, 19–20
High Windows, 16–17, 101, 136,
 152, 165, 195
In the Grip of Light, 19
 The Less Deceived, 7, 16, 19, 36,
 62, 64, 74, 82, 124, 152
The North Ship, 17, 21, 61
 'Sugar and Spice', 5
XX Poems, 19
The Whitsun Weddings, 16, 53–4, 64,
 88, 89, 90, 96, 100, 152, 161, 165
individual poems:
 'Absences', 4, 15, 144, 166, 193,
 195, 196, 198
 'Afternoons', 12, 90
 'Ambulances', 10, 152, 162–3, 169,
 178, 185
 'Annus Mirabilis', 8, 12, 16, 31,
 129, 134–5
 'An April Sunday brings the snow',
 14, 17, 19, 174, 175
 'An Arundel Tomb', 4, 8, 13, 81, 82,
 83, 87, 104, 117–18, 180–3,
 185, 186, 192
 'And the wave sings because it is
 moving', 19
 'Ape Experiment Room', 122
 'A Study of Reading Habits', 14
 'At Grass', 8, 13, 17, 118–21, 179
 'At the chiming of light upon
 sleep', 19, 58–9, 60, 61, 73,
 193, 198
 'At thirty-one, when some are rich',
 18, 101
 'Aubade', 4, 5, 8, 10, 11, 16, 56,
 153, 170, 177, 188, 193–4, 197,
 200, 215n73

- 'Autobiography at an Air-Station', 77–8
 'Autumn', 19, 179
 'Ballade des Dames du Temps Jadis', 115
 'Be my Valentine this Monday', 106, 107–8, 202, 203
 'Best Society', 8, 12–13, 19, 151, 152, 157, 158, 159, 160, 162, 167, 170
 'Breadfruit', 37
 'Bridge for the Living', 202
 'Broadcast', 88, 92, 96, 98–101, 103, 104, 110, 111
 'The Building', 5, 13, 56, 104, 152, 153, 169, 188–90, 197, 200
 'The Card-Players', 14, 15, 16, 152, 167, 168
 'Church Going', 13, 14, 122, 125–8, 179, 180
 'Coming', 144
 'Continuing to Live', 144
 'Counting', 152, 160–1
 'The Dance', 9, 15, 16, 18, 96, 103–4, 109, 152, 193
 'Days', 144
 'Deceptions', 15, 16, 62–3, 65, 67, 69, 74, 111, 152, 154, 174–5, 180
 'Deep Analysis', 18, 19, 57, 61, 101
 'Dockery and Son', 4, 10, 152, 162, 163–5
 'Dry-Point', 12, 152, 155–6, 166, 168–9, 170, 196
 'Dublinesque', 12, 140–1, 180
 'Essental Beauty', 13, 90, 180
 'The Explosion', 12, 14, 180
 'Faith Healing', 13, 178
 'Far Out', 17, 19, 144
 'First Sight', 144
 'Friday Night in the Royal Station Hotel', 14, 78, 152, 165
 'Going,' ('Dying Day'), 12, 15, 19, 144, 179, 193
 'Going, Going', 138
 'Guitar Piece II', 2, 103 : *see also* Two Guitar Pieces 'Heads in the Women's Ward', 56
 'He Hears that his Beloved has become Engaged', 67–8, 73
 'Here', 4, 5, 6, 8, 9, 11, 13, 90, 144, 148–50, 157, 166, 168, 192
 'High Windows', 2, 4, 6, 13, 151, 152, 166, 167, 196
 'Homage to a Government', 29, 136
 'Home is so Sad', 56, 152, 161
 'How Distant', 144
 'If, My Darling', 2, 8, 16, 79–81, 85, 87, 122, 152, 154, 168
 'Ignorance', 39
 'The Importance of Elsewhere', 9, 13, 139
 'I Remember, I Remember', 6, 8, 13, 31, 122, 137, 169
 'I see a girl dragged by the wrists', 57
 'The Large Cool Store', 50, 93
 'Latest Face', 2, 8, 13, 62, 66–7, 75, 104–5, 110, 111
 'Letter to a Friend about Girls', 17, 19
 'The Life with a Hole in it', 9, 10, 28, 103
 'Lines on a Young Lady's Photograph Album', 5, 8, 15, 50, 68–70, 71, 73, 74, 76, 104, 111
 'The little lives of earth and form', 87
 'Livings', 31, 144: I, 129, 132–3, 144, 152; II', 2, 12, 144, 152, 168
 'The local snivels through the fields', 19
 'Long roots moor summer to our side of earth', 73–4
 'Love', 62
 'Love Again', 2, 6, 9, 18, 50, 74, 102–3, 106, 111, 170
 'Love Songs in Age', 11, 50, 53–5, 56, 178, 179, 180
 'Maiden Name', 8, 70–1, 75, 104
 'The March Past', 17
 'MCMXIV', 12, 16, 31, 129, 131–2, 180, 185
 'Midsummer Night, 1940', 129
 'Money', 11, 44
 'Morning at last: there in the snow', 18, 19, 106, 202

Larkin, Philip – *continued*

- 'Mother, Summer, I', 17, 50–2, 55, 56, 73
- 'The Mower', 8, 12, 14, 174
- 'Mr Bleaney', 152, 159–61, 192
- 'Myxomatosis', 14, 173
- 'Naturally the Foundation will Bear Your Expenses', 14, 16–17, 28–9, 30, 31
- 'Next, Please', 13, 179–80, 184
- 'No Road', 63–4, 80, 111
- 'Nothing To Be Said', 12, 116–17
- 'Oils', 12
- 'The Old Fools', 5, 10, 11, 13, 14, 56, 152, 153, 169–70, 180, 188, 190–2, 199
- 'On Being Twenty-six', 11, 193
- 'Party Politics', 109, 170–1
- 'Places, Loved Ones', 137
- 'Poem about Oxford', 12, 14, 85, 87, 108
- 'Poetry of Departures', 9, 13, 40, 152, 158, 159
- 'Posterity', 14, 16, 29, 42–3
- 'Reasons for Attendance', 1, 9, 13, 34, 62, 97, 103, 108, 152
- 'Reference Back', 8, 51, 54, 55, 56, 109, 111
- 'Sad Steps', 11, 101, 151, 152, 166, 167, 192
- 'Scratch on the scratch pad', 85
- 'Self's the Man', 44, 62
- 'Send No Money', 2, 4, 8, 10, 104, 193, 194
- 'Show Saturday', 87, 141–2
- 'Skin', 108–9
- 'Solar', 8, 12, 14, 16, 101, 193
- 'The Spirit Wooded', 2, 34
- 'Spring', 13–14, 123–5, 126
- 'Sunny Prestatyn', 9, 15, 31, 104, 179, 185–8
- 'Sympathy in White Major', 193, 194, 195
- 'Take One Home for the Kiddies', 122
- 'Talking in Bed', 11, 32, 50, 82–4, 85, 87, 104
- 'This Be The Verse', 9, 56
- 'Toads', 8, 10, 14, 31, 40, 43, 87
- 'Toads Revisited', 5, 10, 14, 31, 40, 41–2, 45
- 'To My Wife', 64, 66, 103
- 'To the Sea', 56
- 'Tops', 179
- 'Träumerei', 193
- 'The Trees', 8, 10, 12, 32, 183–5, 192, 197, 198
- 'Two Guitar Pieces', 19, 153
- 'Unfinished Poem', 154–5, 160, 193
- 'Vers de Société', 8, 34, 103, 106, 151, 152, 167–8, 170
- 'The View', 12, 19, 177, 193
- 'Waiting for breakfast while she brushed her hair', 60, 67, 80, 152, 153
- 'Wants', 193, 196
- 'Water', 16
- 'Wedding-Wind', 12, 15, 19, 31, 58, 60, 61, 65, 67, 73
- 'We met at the end of the party', 50, 106, 108–10, 202, 203
- 'Whatever Happened?', 74–5, 76, 111
- 'When first we faced and touching showed', 17, 18, 104
- 'The Whitsun Weddings', 2, 4, 5, 10, 11, 15, 56, 90, 101, 145–7, 148, 149–50, 152, 157, 162, 163, 168, 216n73
- 'Wild Oats', 9, 13, 62, 64, 65, 104
- 'The Winter Palace', 15, 18, 104, 170
- 'Wires', 14–15
- prose writings:**
- A Girl in Winter*, 7, 19, 59–60, 61, 97
- All What Jazz*, 26
- Jill*, 59
- 'A Neglected Responsibility', 38
- A New World Symphony*, 60, 81
- No For An Answer*, 60, 97
- 'The Pleasure Principle', 6
- Review of *The Oxford Book of Death*, 184
- Trouble at Willow Gables*, 18
- see also Further Requirements; Required Writing; and Selected Letters*
- Larkin, Sydney, 52, 53, 174
- Latin language, 131, 134, 149
- Lawrence, D. H., 4, 40, 47, 111, 152, 196

- 'The Ship of Death', 195
 Lehmann, John, publishers, 19
 Leicester University College, 57, 81,
 85, 95, 135
 Leonardo da Vinci, 184, 196
 Lewis, C. Day, 32
 librarianship, 33–40, 89–90
Listener, The, 94
 Lodge, David, 147–8
 London, 146
London Magazine, 112, 116
 Longfellow, Henry Wadsworth
Hiawatha, 14
 Longley, Edna, 140–1, 199–200
 Lowell, Robert, 31, 32
 'Memories of West Street and
 Lepke', 48–9
 lyric poetry, 21, 22, 114
- Mackereth, Betty, 18, 37, 50, 86, 101,
 104, 105–10, 202, 210n39
 as secretary to Larkin, 105–6, 107, 203
 Macmillan, Ian, 33
 Macmillan Publishers, 19
 Magritte, René, 165
 Mann, Thomas, 68
 Marvell, Andrew, 69, 70
 Marx, Karl, 21, 44, 117
 Mayhew, Henry, 62
London Labour and the London Poor, 62
 McGough, Roger, 33
memento mori poems, 178–85
 metaphor, 144–51, 199
 life as, 151
 Methuen, publishers, 19
 Millay, Edna St Vincent, 195, 196
 'Elegy', 195
 Milligan, Spike, 200
 Milton, John, 'Lycidas', 172–3
 Modernism, 24–6, 50, 113
Survey of Modernist Poets (Riding and
 Graves) *see under* Riding, Laura
see also individual poets
 money, 44–6
 Monteith, Charles, 33
 Moon, Brenda, 37, 129
 Morrison, Blake, 121, 136
 Motion, Andrew, 29, 73, 81, 86,
 208n35, 209n3
- Philip Larkin: A Writer's Life*, ix, 29,
 36, 53, 62, 73, 75, 81, 82, 84–5,
 95, 208n20
 'Movement', the, 63, 122–9
 Murdoch, Iris, *The Flight from the
 Enchanter*, 81
 Murphy, Richard, 32, 78
 Murray, Les, 25 muses, 67, 68–9,
 81–2, 95–6
- National Council for Civil Liberties, 37
 New Criticism, the, 24, 48
see also Modernism
- Olivier, Laurence, 146
 Orpheus, myth of, 185
 Orwell, George, 115–16
 Orwin, James, 202
 Osborne, Charles, 27
 Owen, Wilfred, 173
The Oxford Book of Death, 184
*The Oxford Book of Twentieth Century
 English Verse*, 22, 31, 85, 130
 Oxford, University of, 25, 33, 86, 87
 Oxford University Press (OUP), 22
- Paglia, Camille, 187–8
 Pan, god of Greek mythology, 185
 Paulin, Tom, 121
 'performance poetry', 33
 Philip Larkin Society, 72, 96, 110–11,
 202
 photography, 69–70, 71, 73, 94, 104,
 116
 Plath, Sylvia, 32, 49, 174, 193
 and Ted Hughes, 95, 96
Poetry journal, 115
 poetry readings, 32, 33
see also voice recordings
 Pope, Alexander 24
 Porter, Peter, 32
 post-war period, 27–8, 79, 119, 121,
 122, 124, 184, 213n19, 213n20
see also the Movement
 Pound, Ezra, 24
 Powell, Neil, 9, 22
 Pygmalion myth, 66, 89, 105, 111
- Queen's University, Belfast, 53, 57, 82

- Ramazani, Jahan, 172, 173
 Ravel, Maurice, 15–16
 Reading University, 89
Required Writing: Miscellaneous Pieces,
 ix, 1, 3, 4, 5, 26–7, 32, 39, 48, 81,
 98, 202
 rhyme, 12–18
 see also under Larkin, Philip
 Richards, I. A., 48
 Ricks, Christopher, 22, 145
 Riding, Laura, and Robert Graves,
 Survey of Modernist Poetry, 24–5, 113
 Robbe-Grillet, Alain, 165
 Rorty, Richard, 198
 Rossen, Janice, 63
 Rossetti, Christina, 193
 Royal Society for the Prevention of
 Cruelty to Animals (RSPCA), 122
- Sacks, Peter, 172, 173, 175, 214n27
 Saville, John, 36–7
 Schopenhauer, Arthur, 44
 Schubert, Franz, ‘Death and the
 Maiden’, 187
Selected Letters (ed. Thwaite), ix, 2, 18,
 45, 48, 60, 65, 73, 77, 78
 Seth, Vikram, 135
 Shakespeare, William, 47, 112
 As You Like It, 176
 King Lear, 178
 Hamlet, 62
 Henry V, 147
 Macbeth, 192
 Richard II, 192
 Shelley, Percy Bysshe, 189
 ‘Adonais’, 173
 ‘Ode to the West Wind’, 14
 ‘Ozymandias’, 179
 Smith, Eric, 172, 175
 Smith, Stevie, 193
 The Spectator, 71, 122, 123
 Standing Conference of National and
 University Libraries (SCONUL), 38
 Stevens, Wallace, 21, 35, 44, 47, 113
 Storey, Fr Anthony, 36, 91–2
 Strang, Colin, 76
 Strang, Patsy, 50, 67, 75–7, 78, 82,
 208n36
 Stroud, Graham, 41
- Suckling, Sir John, 69
 Sutton, James Ballard, 5–6, 35, 57, 58,
 60, 61, 90
- Tennyson, Alfred Lord
 ‘Crossing the bar’, 192
 In Memoriam, 173
 terza rima, 83, 156
 Thirties period, the, 119–20, 130–1
 Thomas, Dylan, 174
 Thomas, Edward, 192, 199–200
 Thwaite, Anthony, 17, 18, 19, 81
 (ed.) *Collected Poems see under* Larkin
 Required Writing see Required Writing
 Selected Letters see Selected Letters
 Tolley, A. Trevor, 7, 149, 209n29
 Tomlinson, Charles, 123
Twentieth Century, 30
- Venus, goddess of love, 187–8
 Verdi, Giuseppe, *Requiem*, 178
 Vinci, Leonardo da, 184, 196
 voice recordings *see under* Larkin,
 Philip
- Wain, John, 122
 Walcott, Derek, 7, 18
 Wall Street Crash, 1929, 132
 Watson, J. R., 126, 128
 Weisz, Victor (‘Vicky’), 37
 Wellington, Shropshire, 57
 Wells, H. G., 126
Who’s Who 1959, 35, 36
 Wilde, Oscar, 70
 Picture of Dorian Gray, 70
 Wittgenstein, Ludwig, 176
 Woolf, Virginia, 47, 113, 116
 To the Lighthouse, 48
 Wordsworth, William, 20, 44
 Composed Upon Westminster Bridge,
 146
- Yeats, W. B., 20, 43, 47, 48, 50, 68, 92
 Byzantium, 93, 189
 ‘Down by the Salley Gardens’, 140
 Thor Ballylee, 151
- Zeiger, Melissa, 172, 173, 174
 Zephaniah, Benjamin, 33