

Required Writing Miscellaneous Pieces 1955 1982 Miscellaneous Pieces 1955 82

Includes a literary reflection on Mansfield's work by award-winning novelist Ali Smith. Katherine Mansfield: New Directions brings together leading international scholars to explore and celebrate the modernist short fiction writer, Katherine Mansfield. Reassessing Mansfield's life, work and reputation in the light of new research in literary modernism the book maps new directions for future Mansfield studies in the twenty-first century. Drawing on current work from postcolonial studies, eco-criticism, affect studies, book, periodical and manuscript studies, and auto/biographical and critical-theoretical approaches to her life and art as well as new archival discoveries, this is an essential contribution to our deepening understanding of a central modernist figure.

Philip Larkin's poems brought him fame: he became an English institution in his own lifetime. However, since his death in 1985, and the subsequent publication of his letters, controversy has raged around his character and life. Part I of this essential introduction to Larkin's work: - takes a fresh look at the poems - leads the reader into close analysis of many of Larkin's masterful lyrics, demonstrating how to approach these enigmatic works - features chapters on the variety of voices in the poems, on social dilemmas and rituals, Larkin's depiction of society, and the poet's role - builds familiarity with Larkin's technique and the major concerns around which his poetry revolves - contains suggestions for further study at the end of each chapter. Part II provides the key background information students of Larkin need, including: - an account of the poet's life - discussion of his place in a cultural context, stretching from Modernism, through the postwar 'Movement' years and into the 1980s - historical background, from the rise of fascism in the 1930s to the height of the Cold War - a sample of major critical views of Larkin's work - suggestions for further reading. Providing students with the critical and analytical skills with which to approach the poems, this stimulating book helps readers to enjoy and explore Larkin's work, and to develop their own opinions with confidence.

A comprehensive and scholarly review of contemporary British and Irish Poetry With contributions from noted scholars in the field, A Companion to Contemporary British and Irish Poetry, 1960-2015 offers a collection of writings from a diverse group of experts. They explore the richness of individual poets, genres, forms, techniques, traditions, concerns, and institutions that comprise these two distinct but interrelated national poetries. Part of the acclaimed Blackwell Companion to Literature and Culture series, this book contains a comprehensive survey of the most important contemporary Irish and British poetry. The contributors provide new perspectives and positions on the topic. This important book: Explores the institutions, histories, and receptions of contemporary Irish and British poetry Contains contributions from leading scholars of British and Irish poetry Includes an analysis of the most prominent Irish and British poets Puts contemporary Irish and British poetry in context Written for students and academics of contemporary poetry, A Companion to Contemporary British and Irish Poetry, 1960-2015 offers a comprehensive review of contemporary poetry from a wide range of diverse contributors. Articles, tributes and reminiscences of composer, pianist and author Peter Dickinson are here brought together for the first time.

A literary critic aspires to eloquence, though makes no pretense to mirror the sublimity of the monuments inspiring his endeavors. Poets express their wonder through works of art. Critics articulate their homage via analysis of art's workings. Hence, these essays and lectures, addressed to the quizzical, though not of necessity scholarly, reader, explore Shakespeare and noted re-envisioners of the Bard; four modern novels that interrogate identity; and underappreciated works and writers. They conclude with a series of pensees (thinkings) that, in the course of glossing nuances, reflect upon the interpretative craft itself.

Kingsley Amis was a mimic, jester, father, husband, atheist, pseudo-socialist and clubland Tory boozier with a limitless taste for adultery; Philip Larkin a glum misanthrope who lived in self-imposed solitude. And yet, after meeting at St John's, Oxford in 1941, this unlikely pair struck up a friendship to endure for more than forty years, despite a period of acrimony in the 1960s. From their early days of undergraduate ambitions and enthusiasms through to the bitterness of middle age, Richard Bradford charts the progress of a remarkable friendship, and shows how crucial it was to the making of these two literary giants. Without Larkin's inspiration and input, Amis would never have written his award-winning debut, Lucky Jim; if not for Amis's overnight success, Larkin would never have abandoned his hopes of becoming a novelist and turned instead to verse. Larkin's ensuing resentment would simmer beneath the surface of their relationship for years to come. Drawing on an enormous archive of letters, manuscripts and interviews, The Odd Couple not only offers a rare glimpse into the private correspondence of two controversial and eccentric men, it also illuminates some of the finest novels and poems of the twentieth century.

"This major new work from a leading authority touches on issues that are increasingly pertinent to the world today. Pairing great writers from each generation who typify the contrasts and concerns of their age, Professor Brett explores the complex interplay between faith and doubt in English literature since the Enlightenment. Not confining himself to a biographical and historical approach, he deploys his understanding of contemporary philosophy and ideology to throw a new light on often neglected areas."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved Neil Corcoran's book is a major survey and interpretation of modern British poetry since 1940, offering a wealth of insights into poets and their work and placing them in a broader context of poetic dialogue and cultural exchange. The book is organised into five main parts, beginning with a consideration of the late Modernism of T. S. Eliot and W. H. Auden and ranging, decade by decade, from the poetry of the Second World War and the 'New Romanticism' of Dylan Thomas to the Movement, the poetry of Northern Ireland, the variety of contemporary women's poetry and the diversity of the contemporary scene. The book will be especially useful for students as it includes detailed and lively readings of works by such poets as Ted Hughes, Seamus Heaney and Philip Larkin.

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.

Scholars and critics commonly align W. B. Yeats with Ezra Pound, T. S. Eliot and the modernist movement at large. This incisive study from renowned poetry critic Edna Longley argues that Yeats' presence and influence in modern poetry have been sorely misunderstood. Longley disputes the value of modernist critical paradigms and suggests alternative perspectives for interpreting Yeats - perspectives based on his own criticism, and on how Ireland shaped both his criticism and his poetry. Close readings of particular poems focus on structure, demonstrating how radically Yeats' approach to poetic form differs from that of Pound and Eliot. Longley discusses other twentieth-century poets in relation to Yeats' insistence on tradition, and offers valuable insights into the work of Edward Thomas, Wallace Stevens, Wilfred Owen, Hugh MacDiarmid, W. H. Auden, Louis MacNeice, Geoffrey Hill, Philip Larkin and Ted Hughes. Her postscript addresses key issues in contemporary poetry by taking a fresh look at Yeats's enduring legacy.

An imaginatively constructed new literary history of the twentieth century. This companion with a difference sets a controversial new agenda for literary -historical analysis. Far from the usual forced march through the decades, genres and national literatures, this reference work for the new century cuts across familiar categories, focusing instead on literary 'hot spots': Freud's

Vienna and Conrad's Congo in 1899, Chicago and London in 1912, the Somme in July 1916, Dublin, London and Harlem in 1922, and so on, down to Bradford and Berlin in 1989 (the fatwa against Salman Rushdie, the new digital media), Stockholm in 1993 (Toni Morrison's Nobel Prize) and September 11, 2001.

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.

Required Writing Miscellaneous Pieces, 1955-1982

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.

In this provocative and timely collection of essays--five published for the first time--one of the most important ethnohistorians writing today, James Axtell, explores the key role of imagination both in our perception of strangers and in the writing of history. Coinciding with the 500th anniversary of Columbus's "discovery" of America, this collection covers a wide range of topics dealing with American history. Three essays view the invasion of North America from the perspective of the Indians, whose land it was. The very first meetings, he finds, were nearly always peaceful. Other essays describe native encounters with colonial traders--creating "the first consumer revolution"--and Jesuit missionaries in Canada and Mexico. Despite the tragedy of many of the encounters, Axtell also finds that there was much humor in Indian-European negotiations over peace, sex, and war. In the final section he conducts searching analyses of how college textbooks treat the initial century of American history, how America's human face changed from all brown in 1492 to predominantly white and black by 1792, and how we handled moral questions during the Quincentenary. He concludes with an extensive review of the Quincentenary scholarship--books, films, TV, and museum exhibits--and suggestions for how we can assimilate what we have learned.

Englishness and Post-imperial Space: The Poetry of Philip Larkin and Ted Hughes probes into the English mindset immediately after the British withdrawal from the colonies, and examines how the loss of power and global prestige affected contemporary poetry, particularly that of Philip Larkin and Ted Hughes. Frustration and disillusionment, even anger, characterised the era and many of the literary works the period produced. Most writers became insular and were obsessed with the 'English' elements in their writing. The great, international and cosmopolitan themes (of Eliot, for instance) were replaced by those of narrow domestic importance. It is in such a context, this book argues, that Larkin and Hughes returned to the old England, most notably to the themes of gradually vanishing pristine landscape and national myths and legends, to the archetypal English customs and conventions. It examines their poetry mainly from the perspective of Englishness, a burgeoning area of academic interest. Intricately connected with the values emanating from England as a geographical and socio-cultural space, Englishness as a concept is intrinsic to the identity of a people who gradually became globally powerful. The loss of empire dealt a severe blow to this sense of the self. This book explores the dynamics of the representation of this sense of loss and the frustration it produced in the poems of Larkin and Hughes.

In Black and Gold indicates that opposed styles of poetry reveal subterranean correspondences that occasionally meet and run together. Austerity or tomfoolery are two of the many valid responses to the human condition that create the contiguous traditions that cannot help touching and reacting to each other. The poetry discussed in this book deals with the relation of individuals to strange or to familiar landscapes, and what this means to their own sense of displacement or rootedness; with the use of history as an escape from or as a challenge to an apparently failing present; and with the role of nationalism either as a refuge for angry frustration, or as a weapon against the affronting world, or as an ambivalent loyalty that needs to be scoured, or as all three. Here we find poetry as a means of discovering true or false allegiances and valid or invalid public and private identities; poetry as a medium for exploring the uses of the demotic in confronting the breakdowns and injustices of modern democracy; poetry as play in the midst of private and public woe; poetry as a spiritual quest, as a spiritual scourging, as a wrestling with spiritual absences; and poetry as an intermittent and sporadic commemoration of the triumphs and delights of epiphanic encounters with the physical world.

The first critical monograph to benefit from the textual rigour of Archie Burnett's landmark edition of *The Complete Poems* (2012), *Radical Larkin* celebrates Larkin's technical genius by offering seven in-depth analyses of the stylistic strategies he used to create eleven of his most famous poems.

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.

Lists reports dealing with popular music resources as classroom teaching materials, and will stimulate further thought among students and teachers.

Poets have long been defending poetry in prose, and essays by Sidney, Shelley, and others are a familiar and important part of the Anglo-American literary tradition. This book identifies and examines a related genre - the verse defense of poetry - which shares the same impulse that has led to the composition of prose essays: namely, the desire to protect poetry from its detractors and to promote its value as

a vital human endeavor. In the last century or so, this impulse to engage questions of poetry's value in poems has become increasingly widespread, and it has dominated the careers of at least five poets: H.D., Wallace Stevens, W. H. Auden, Adrienne Rich, and Geoffrey Hill. Though these poets espouse very different aesthetic principles, they, like many of their contemporaries, have repeatedly turned to apology in their verse. At first glance, this seems an odd gesture, given that the readers and writers of poetry are those who least need convincing of poetry's worthiness. But questioning poetry in verse is a form of lyric introspection that is productive and well-suited for a modern poet. characterized as one of indifference, defense helps these authors make a claim for poetry's cultural relevance, as well as for its private profit. Jeannine Johnson is a Preceptor in Expository Writing at Harvard University.

Hennessy's classic text tells you everything you need to know about writing successful features. You will learn how to formulate and develop ideas and how to shape them to fit different markets. Now in its fourth edition, *Writing Feature Articles* has been fully revised and updated to take into account the changing requirements of journalism and media courses. You will also discover how to exploit new technology for both researching and writing online. Learn step-by-step how to plan, research and write articles for a wide variety of 'popular', 'quality' and specialist publications. Discover more and make the advice stick by completing the tasks and reading the keen analysis of extracts from the best of today's writing. Packed with inspirational advice in a friendly, highly readable style, this guide is a must-have for practising and aspiring journalists and writers.

Eastern Figures is a literary history with a difference. It examines British writing about the East – centred on India but radiating as far as Egypt and the Pacific – in the colonial and postcolonial period. It takes as its subject "the East" that was real to the British imagination, largely the creation of writers who described and told stories about it, descriptions and stories coloured by the experience of empire and its aftermath. It is bold in its scope, with a centre of gravity in the work of writers like Stevenson, Kipling, Conrad, and Orwell, but also covering less well-known literary authors, and including Anglo-Indian romance writing, the reports and memoirs of administrators, and travel writing from Auden and Isherwood in China to Redmond O'Hanlon in Borneo. *Eastern Figures* produces a history of this writing by looking at a series of "figures" or tropes of representation through which successive writers sought to represent the East and the British experience of it – tropes such as exploring the hinterland, going native, and the figure of rule itself. *Eastern Figures* is accessible to anyone interested in the literary and cultural history of empire and its aftermath. It will be of especial interest to students and scholars of colonial and postcolonial writing, as it raises issues of identity and representation, power and knowledge, and centrally the question of how to represent other people. It has original ideas and approaches to offer specialists in literary history of the nineteenth and twentieth centuries, cultural historians, and researchers in colonial discourse analysis, postcolonial studies, and Asian area studies and history. It is also aimed at students in courses in literature and empire, culture and imperialism, and cross-cultural studies.

Up until the mid-1980s most pragmatic analysis had been done on spoken language use, considerably less on written use, and very little at all on literary activity. This has now radically changed.

'Pragmatics' could be informally defined as the study of relationships between language and its users. This volume, first published in 1991, seeks to reposition literary activity at the centre of that study. The internationally renowned contributors draw together two main streams. On the one hand, there are concerns which are close to the syntax and semantics of mainstream linguistics, and on the other, there are concerns ranging towards anthropological linguistics, socio- and psycholinguistics. *Literary Pragmatics* represents an antidote to the fragmenting specialization so characteristic of the humanities in the twentieth century. This book will be of lasting value to students of linguistics, literature and society. Roger D. Sell discusses the reissue of *Literary Pragmatics* here:

http://www.routledge.com/articles/roger_d._sell_discusses_the_reissue_of_literary_pragmatics/

The first book to map Samuel Beckett's material imagination, presenting a fresh understanding of his fiction, drama, poetry and film.

Dylan Thomas's reputation precedes him. In keeping with his claim that he held 'a beast, an angel, and a madman in him', interpretations of his work have ranged from solemn adoration to exaggerated mythologising. His many voices continue to reverberate across culture and the arts: from poetry and letters, to popular music and Hollywood film. However, this wide and sometimes controversial renown has occasionally hindered serious analysis of his writing. Counterbalancing the often-misleading popular reputation, this book showcases eight new critical perspectives on Thomas's work. It is the first to provide in one volume a critical overview of the multifaceted range of his output, from the poetry, prose and correspondence to his work for wartime propaganda filmmaking, his late play for voices *Under Milk Wood*, and his reputation in letters and wider society. The whole proves that Thomas was much more than, to use his own dubious self-description, 'a writer of words, and nothing else'.

Philip Larkin (1922-85) was not only one of the foremost English poets of the twentieth century, but also a notable novelist and a distinguished writer on jazz. He was jazz critic for *The Daily Telegraph* between 1961 and 1971. *Jazz Writings* brings together Larkin's reviews, articles and essays written for *The Guardian*, *The Observer*, *The New Statesman*, and numerous other publications.

Miscellaneous Verdicts represents the best of Anthony Powell's critical writing over a period of four decades. Drawn from his regular reviews for the *Daily Telegraph*, from his occasional humorous pieces for *Punch*, and from his more sustained pieces of critical and anecdotal writing on writers, this collection is as witty, fresh, surprising, and entertaining as one would expect from the author of *Dance to the Music of Time*. Powell begins with a section on the British, exploring his fascination both with genealogy and with figures like John Aubrey, and writing in depth about writers like Kipling, Conrad, and Hardy. The second section, on America, also opens with discussions of family trees (in this case presidential ones) and includes pieces on Henry James, James Thurber, American booksellers in Paris, Hemingway, and Dashiell Hammett. Personal encounters, and absorbing incidents from the lives of his subjects, frequently fill these pages—as they do even more in the section on Powell's contemporaries—Connolly, Orwell, Graham Greene, and others. Finally, and aptly, the book closes with a section on Proust and matters Proustian, including a marvellous essay on what is eaten and drunk, and by whom, in *A la Recherche du Temps Perdu*. "An urbane book, quietly erudite, very sensible, highly civilized, remarkably useful."—Anthony Burgess, *Observer* "An acute intelligence and fastidious sense of humor make [Powell] the funniest and most profound living writer of the English language."—Hugh Montgomery-Massingberd, *Sunday Telegraph* Anthony Powell was born in London in 1905. He is the author of seven novels, a biography of John Aubrey, two plays, a collection of memoirs, and the twelve-volume novel sequence *Dance to the Music of Time*.

Pat Barker is one of the leading British political and historical novelists of her generation. This introduction places her fiction in historical and theoretical contexts. Including a timeline of key dates and an interview with the author, Rawlinson establishes the cultural importance of her work and provides an overview of its critical reception.

This volume contributes to the vibrant, ongoing recuperative work on women's writing by shedding new light on a group of authors commonly dismissed as middlebrow in their concerns and conservative in their styles and politics. The neologism 'interfeminism' - coined to partner Kristin Bluemel's 'intermodernism' - locates this group chronologically and ideologically between two 'waves' of feminism, whilst also forging connections between the political and cultural monoliths that have traditionally overshadowed them. Drawing attention to the strengths of this 'out-of-category' writing in its own right, this volume also highlights how intersecting discourses of gender, class and society in the interwar and post-war periods pave the way for the bold reassessments of female subjectivity that characterise second and third wave feminism. The essays showcase the stylistic, cultural and political vitality of a substantial group of women authors of fiction, non-fiction, drama, poetry and journalism including Vera Brittain, Storm Jameson, Nancy Mitford, Phyllis Shand Allfrey, Rumer Godden, Attia Hosain, Doris Lessing, Kamala Markandaya, Susan Ertz, Marghanita Laski, Elizabeth Bowen, Edith Pargeter, Eileen Bigland, Nancy Spain, Vera

Laughton Matthews, Pamela Hansford Johnson, Dorothy Whipple, Elizabeth Taylor, Daphne du Maurier, Barbara Comyns, Shelagh Delaney, Stevie Smith and Penelope Mortimer. Additional exploration of the popular magazines *Woman's Weekly* and *Good Housekeeping* and new material from the Vera Brittain archive add an innovative dimension to original readings of the literature of a transformative period of British social and cultural history.

Focusing on the significance of place, connection and relationship in three poets who are seldom considered in conjunction, Rory Waterman argues that Philip Larkin, R.S. Thomas and Charles Causley epitomize many of the emotional and societal shifts and mores of their age. Waterman looks at the foundations underpinning their poetry; the attempts of all three to forge a sense of belonging with or separateness from their readers; the poets' varying responses to their geographical and cultural origins; the belonging and estrangement that inheres in relationships, including marriage; the forced estrangements of war; the antagonism between social belonging and a need for isolation; and, finally, the charged issues of faith and mortality in an increasingly secularized country.

Since the publication of *From the Abandoned Cities* in 1983, Donald Revell has been among the more consistent influencers in American poetry and poetics. Yet, his work has achieved the status it has—his honors include fellowships from the National Endowment for the Arts and the Guggenheim Foundation and awards from the PEN Center USA and *American Poetry Review*—in a manner that has often tended to belie its abiding significance. This collection of essays, reviews, and interviews is designed to ignite a more wide-ranging critical appraisal of Revell's writing, from his fourteen collections of poems to his acclaimed translations of French symbolist and modernist poets to his artfully constructed literary criticism. Contributors such as Marjorie Perloff, Stephanie Burt, Dan Beachy-Quick, and Bruce Bond examine key elements in and across Revell's work, from his visionary postmodernism ("Our words can never say the mystery of our meanings, but there they are: spoken and meaning worlds to us") to his poetics of radical attention ("And so a poem has nothing to do with picking and choosing, with the mot juste and reflection in tranquility. It is a plain record of one's entire presence"), in order to enlarge our understanding of how and why that work has come to occupy the place that it has in contemporary American letters.

It is the most complex and mysterious object in the universe. Covered by a dull grey membrane, it resembles a gigantic, convoluted fungus. Its inscrutability has captivated scientists, philosophers and artists for centuries. It is, of course, the human brain. With the help of science we can now begin to understand the extraordinary complexity of the brain's circuits: we can see which nerve cells generate electricity as we fall in love, tell a lie or dream of a lottery win. And inside the 100 billion cells of this rubbery network is something remarkable: you. In this entertaining and accessible book, Robert Winston takes us deep into the workings of the human mind and shows how our emotions and personality are the result of genes and environment. He explains how memories are formed and lost, how the ever-changing brain is responsible for toddler tantrums and teenage angst, plus he reveals the truth behind extra-sensory perception, déjà vu and out-of-body experiences. He also tells us how to boost our intelligence, how to tap into creative powers we never knew we had, how to break old habits and keep our brain fit and active as we enter old age. The human mind is all we have to help us to understand it. Paradoxically, it is possible that science may never quite explain everything about this extraordinary mechanism that makes each of us unique.

An authoritative review of literary biography covering the seventeenth century to the twentieth century *A Companion to Literary Biography* offers a comprehensive account of literary biography spanning the history of the genre across three centuries. The editor – an esteemed literary biographer and noted expert in the field – has encouraged contributors to explore the theoretical and methodological questions raised by the writing of biographies of writers. The text examines how biographers have dealt with the lives of classic authors from Chaucer to contemporary figures such as Kingsley Amis. The Companion brings a new perspective on how literary biography enables the reader to deal with the relationship between the writer and their work. Literary biography is the most popular form of writing about writing, yet it has been largely neglected in the academic community. This volume bridges the gap between literary biography as a popular genre and its relevance for the academic study of literature. This important work: Allows the author of a biography to be treated as part of the process of interpretation and investigates biographical reading as an important aspect of criticism Examines the birth of literary biography at the close of the seventeenth century and considers its expansion through the eighteenth, nineteenth and twentieth centuries Addresses the status and writing of literary biography from numerous perspectives and with regard to various sources, methodologies and theories Reviews the ways in which literary biography has played a role in our perception of writers in the mainstream of the English canon from Chaucer to the present day Written for students at the undergraduate level, through postgraduate and doctoral levels, as well as academics, *A Companion to Literary Biography* illustrates and accounts for the importance of the literary biography as a vital element of criticism and as an index to our perception of literary history.

A comprehensive reference presents over five hundred full essays on authors and a variety of topics, including censorship, genre, patronage, and dictionaries.

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.

The *Oxford Mid-Century Studies* series publishes monographs in several disciplinary and creative areas in order to create a thick description of culture in the thirty-year period around the Second World War. With a focus on the 1930s through the 1960s, the series concentrates on fiction, poetry, film, photography, theatre, as well as art, architecture, design, and other media. The mid-century is an age of shifting groups and movements, from existentialism through abstract expressionism to confessional, serial, electronic, and pop art styles. The series charts such intellectual movements, even as it aids and abets the very best scholarly thinking about the power of art in a world under new techno-political compulsions, whether nuclear-apocalyptic, Cold War-propagandized, transnational, neo-imperial, super-powered, or postcolonial. *The Wireless Past* chronicles the emergence of the British Broadcasting Corporation (BBC) as a significant promotional platform and aesthetic influence for Irish modernism from the 1930s to the 1960s. This is the first book-length study of Irish literary broadcasting on the BBC and situates the works of W. B. Yeats, Elizabeth Bowen, Louis MacNeice, and Samuel Beckett in the context of the media environments that shaped their works. Drawing upon unpublished radio archives, this book shows that radio broadcasting, rather than prompting a break with literary history and traditional literary forms, in fact served as an important means for reinterpreting the legacies of oral and print traditions. In the years surrounding World War II, radio came to be seen as a catalyst for literary revivals and, simultaneously, a force for experimentation. This double valence of radio—the conjoining of revivalism and experimentation—create a distinctive radiogenic aesthetics in mid-century modernism.

In *Wales Unchained* Daniel G. Williams explores how Welsh writers, politicians and intellectuals have defined themselves – and have been defined by others – since the early twentieth century. Whether by exploring ideas of race in the 1930s or reflecting on the metaphoric uses of boxing, asking what it means to inhabit the 'American century' or probing the linguistic bases of cultural identity, Williams writes with a rare blend of theoretical sophistication and accessible clarity. This book discusses Rhys Davies in relation to D. H. Lawrence, explores the simultaneous impact that Dylan Thomas and saxophonist Charlie Parker had on the Beat Generation in 1950s America, and juxtaposes the uses made of class and ethnicity in the thought of Aneurin Bevan and Paul Robeson. Transatlantic in scope and comparative in method, this book will engage readers interested in literature, politics, history and contemporary cultural debate.

This book is a ready reference for students of English literature looking for help navigating the poetry of some of the late nineteenth and twentieth century's greatest poets. The book contains in-depth critical

analyses of 30 selected poems from the work of W.H. Auden, Ted Hughes, John Keats, Philip Larkin and W.B. Yeats. A collection of 30 essays, the book aims to help students of literature gain an overview of the life and work of each poet represented, as well as understanding the poems discussed in sufficient depth. NEW BONUS FEATURE: INCLUDED FREE STUDY GUIDE * MCQs for each poet, with answer key * Short study questions FEATURES OF THE BOOK: * A section on the life and background of each poet, to better understand the influences behind their poetry, and gain insight into the context of the selected poems * A simple explanation of each poem * Explanations of the themes, motifs and symbols used in the poems * A dedicated essay for each selected poem, analysing it for the benefit of the literature student * New Bonus Feature: multiple-choice questions on the biography of each poet and their important poems, with answer key * Short questions for students to think about, on the deeper underlying themes of the poems This is an invaluable guide for school and college students of English literature or anyone wishing to gain a deeper understanding of some of the best-known poetry of the last century. This book is best used as a study guide, and should not substitute reading the poems themselves (POEMS NOT INCLUDED). Some of the poems discussed: * W.H. Auden - Refugee Blues * Ted Hughes - Crow Tyrannosaurus * Philip Larkin - The Whitsun Weddings * John Keats - To Autumn * W.B. Yeats - The Second Coming

Recollections, interviews, essays, and reviews by the revered English poet

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'

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