CHAPTER I

INTRODUCTION
Chapter I

THE MOVEMENT AND PHILIP LARKIN

Introduction

The revolution in poetic sensibility from Victorian to modern age was no less remarkable than that from the age of industrialisation to the age of technology. The greatest apostles of modern age are Yeats, Eliot, Pound, more Eliot than Yeats, in British poetry. The modern age in British poetry was ushered in by Eliot in all its awkward totality and in his own poetic career he not only carried it to its fullness but went beyond it into a new kind of orthodoxy. 'The Movement poets belong to the post-Eliot era and they began with a creed which took a stance which almost makes one feel that the Eliot revolution had come to a full circle.

Background to the Movement:

It is difficult to sum up the characteristics of the poetry of the forties because of many different and divergent poetic trends that existed during that decade. Keith Douglas and Alun Lewis were potentially powerful poets whose talents were nipped in the bud due to their premature death in the war. Douglas and Lewis differed from each
other widely but both valued fidelity to truth equally. Lewis wrote this in a letter to his wife:

My longing is more and more for one thing only, integrity, and I discount the other qualities in people for too ruthlessly if they lack that fundamental sincerity and wholeness.

Keith Douglas was a harsh and brutal writer whereas Lewis was more lyrical. Douglas ruthlessly dissected men and women in war time Cairo; Lewis compassionately observed the lives of Indian peasants. Some of Douglas's poems appeared in *Personal Landscape*, a periodical published during the war from Cairo, with Lawrence Durrell, Bernard Spencer and Terence Tiller as the moving spirits behind it.

The war had dispersed young poets throughout the world and had broken the continuity of literary life in England. Some talents developed in isolation; for instance, Roy Fuller, inspired by his experiences in South Africa, published his first volume of poetry in 1939.

---

And yet it was during this decade only that a young group of poets emerged who wrote under the direct influence of Dylan Thomas and George Barker, without having the powerful talent of their acclaimed masters. Thomas and Barker possessed natural talent and had the courage to take up a clear position on any political or social issues, whereas their followers tried to imitate them blindly, most often showing the weakness of self-indulgence and romanticism. Kathleen Raine, Vernon Watkins, David Gascoyne and others, writing under the influence of surrealism, also provided a bad model for this young group of poets. Though English poets never took to surrealism completely, its weaknesses did tell upon their verse. George Barker, talking as a romantic visionary, writes:

I speak of the whispering gallery
Of all Dionysian poetry
Within whose precincts I have heard
An apotheosis of the word ... 

Or an exaggerated expression comes out like: 'Most

---

near, most dear, most loved and most far, / Under the window where I often found her.  

This group of young poets writing under such influences formed a particular school in literature called the 'New Apocalypse' showing all the weaknesses of surrealistic and romantic verse. It was subjective, imitative, unduly obscure and full of self-deception and self-pity. The New Apocalypse flourished during the Second World-War and three anthologies were published, namely The New Apocalypse in 1940, The White Horseman in 1941, and The Crown and the Sickle — all of them edited by J. S. Hendry and Henry Treece. They illustrated the growing new romantic tendency in poetry, their main theme being 'love', 'death', 'adherence to myth' and awareness of war. The chief poets of the New Apocalypse were J. S. Fraser, Nicholas Moore, Tom Scott, Vernon Watkins and the editors themselves. Almost all the contributors, except Watkins, were quite young and made exaggerated claims for their talents. Nicholas Moore was compared with Yeats for his love poems and his mind was claimed to be more interesting than Blake's. And yet it was true that these poets were not taken seriously by the

critics and readers and they only created empty rhetoric, romantic euphoria and anti-intellectual poetry. This New Apocalyptic movement was rapidly submerged under the foaming tide of 'neo-Romantics'. Fraser devoted himself to criticism, Hendry and Treece published very little verse after 1940s, Watkins and Scott disentangled themselves from the Apocalyptic association.

The neo-Romantics, like their predecessors also reacted against the poets of the thirties, especially against Auden's intellectualism. The Second World-War had brought with it high but empty rhetoric: A. Alvarez called them the 'drum-rolling forties, for they wrote under the influence of Dylan Thomas, sentimental, documentary poetry of their war experiences. But this kind of euphoria soon evaporated.

In the late forties and early fifties many poets and critics felt that poetry had come to a dead end or at least to a resting place. Alan Ross wrote in his survey, Poetry 1945-50. "At the moment there is neither a single major influence over modern poetry nor a

---

contemporary movement.\textsuperscript{5} Thom Gunn also expressed a similar view that, after Auden's departure, nobody had stepped in to fill up the gap, and after the disappearance of \textit{Poetry London}, there was no magazine dominant enough to take its place.\textsuperscript{6} In short, literary life in England had almost come to a halt.

The Making of the Movement:

Early in the 1950s, there were signs that a new generation of poets was about to appear. A new spirit was in the offing which determinedly, vehemently and unanimously rejected the 'sloppy Bohemian neo-romanticism'\textsuperscript{7} of the forties and tried to work for a new order of intellectual and moral discipline. They tried to restore the intellectual respectability that had been lost to English verse. The intellectualism of Auden and the heroes of the 1930s were unacceptable to them. They appreciated Roy Fuller, whose dry astringent tone, ironical disgust and self-scrutiny were congenial to their own spirit. He admired, and was admired by, the Movement poets. He even wrote a welcome poem 'The Fifties':


\textsuperscript{6} Ian Hamilton, 'Four Conversations', \textit{The London Magazine}, IV, 8(November 1964), p.89.

The wretched summers start again
With lies and armies ready for
Advancing on that fast terrain.  

Also, John Wain's article on the poetry of William Empson for *Penguin New Writing* was both implicitly and explicitly, a rejection of romanticism of the forties. Wain commended Empson's 'strong, almost pervasive desire to follow the argument wherever it leads the poem.'

He reflects that if Empson's practice were followed they could remove 'the current punch-drunk, random, romantic scribbles.'

The early manifestations of this new spirit, which was 'a spiritless-spirit', were Oscar Mellor's Fantasy Press Books and Pamphlets, John Wain's series of recordings on the Third-Programme of the B.B.C., a few volumes published by the Reading School of Arts and the publication of an anthology *Spring Time* edited by Fraser and Ian Fletcher. Then the periodical *Listen* was produced by Heartley who also published volumes by Philip Larkin and


10 Ibid.
John Holloway. John Wain's *Mixed Feelings* and Kingsley Amis's *A Frame of Mind* were published and reviews took note of these fugitive publications. Various articles appeared in *The Spectator* and *Times Literary Supplement*, suggesting that a new awareness, a new movement was on its way. Yet, no one was quite clear about the exact nature and significance of this new spirit, and none of the well-known publishing houses were ready to publish their works. And as no one was quite clear, it was generally referred to as 'The Movement'; but the first allusion to this title was made by an anonymous writer who wrote an article in *The Spectator*, 1 October 1954, headed 'In the Movement', initially defining the mood of the writers of 1950s. The article invited a lively correspondence and the term 'The Movement' was recognized as an unofficial title for the group.

In the beginning, the Movement was not related to poetry only; it also associated novelists like Amis, Wain and Murdoch with poets like Gunn, Davie, Larkin and others. But later, the novelists dropped out. Then Robert Conquest edited an anthology *New Lines* in 1956 which grouped together nine poets who showed marked similarities in their verse. The poets included were Donald
Davie, Thom Gunn, John Wain, Kingsley Amis, John Holloway, Philip Larkin, Elizabeth Jennings, D.J. Enright and Conquest himself. But this was not the first anthology to group the Movement poets together for, Poets of the 1950s, edited by D.J. Enright and published in 1950 from Tokyo, had included all the poets except Gunn.

The Movement poets reacted mainly against the wild, loose emotionalism and sentimentalism of the neo-Romantics and intellectual and allusive poetry of Pound and Eliot. It is often stated that they were hostile to Dylan Thomas, but it is not true because most of the Movement poets acknowledged the great talent of Thomas and, after his death, Davie wrote:

The death of Dylan Thomas was very sad and it is clear that some of the poems he wrote will be remembered for a life-time.\(^\text{11}\)

But the reaction against the highly allusive, intellectual poetry of Eliot and Pound is clearly brought out by

Amis's and Larkin's statements. Amis wrote in Enright's Poets of the 1950s:

Nobody wants any more poems about philosophers or paintings or novelists or art galleries or mythology or foreign cities or other poems. At least I hope nobody wants them. 12

And Larkin writes:

(I) have no belief in 'tradition' or a common myth-kitty or casual allusions in poems to other poems or poets. 13

(Of course, when Larkin wrote this passage in a letter to Enright, he did not know it would be included in a formal preface).

However, different the tone of these two writers may be, they both suggest a reaction against romanticism as well as intellectualism. The article 'In the Movement' sums up the characteristics of the group:

... as well as being anti-phoney, (it) is anti-wet; sceptical, robust, ironic, prepared to be

13 Philip Larkin, Ibid., pp.77-78.
as comfortable as possible in a wicked, commercial, threatened world which doesn't look, anyway, as if it's going to be changed much by a couple of handfuls of English writers.\textsuperscript{14}

So the sceptical, empirical tone was the mood of the new generation. After the horrifying experiences of the War, it was safer and more responsible for these poets to stay away from any intense responses or larger commitments. Davie wrote:

\begin{quote}
Be dumb!

Appear concerned only to make it scant.

How dare we now be anything but numb?\textsuperscript{15}
\end{quote}

Their lack of faith and inability to submit to any cause were at the root of their experience. Basically they remained conservative and refrained from any large gestures. Donald Davie wrote:

\begin{quote}
If too much daring brought the war,

When that was over nothing else would serve.
\end{quote}


\textsuperscript{15} Donald Davie, 'Rejoinder to a Critic', Quoted in John Press, \textit{Rule and Energy}, p.22.
But no one must be daring anymore,
A self-induced and stubborn loss of nerve.\(^\text{16}\)

Besides the war and the reaction against romanticism, the new social ethos created by Welfare-State England also led them to assume this 'neutral tone' in poetry. Almost all the poets of the fifties had lived through the birth and development of the Welfare-State in England. They found that the physical appearance of England was completely swept away by German bombs and economic changes. Easy accessibility to university education created a cultural diffusion. Though some of the Movement poets had accepted the commercialized condition of Welfare-State England, the general atmosphere was unrewarding for poetry.

Besides assuming a restrained neutral tone, the Movement poets emphasized the clarity of expression and reliance on experience. The most important literary influence on the group was George Orwell, for they too, like their master, refused to accept uncritically any political or religious ideology. They also followed his injunctions for clarity and straightforwardness. They preferred few care—

\(^\text{16}\) Ibid., p.21.
fully and critically examined words to the profuse exuberance of empty rhetorics.

This strict adherence to a self-imposed discipline to write only about day-to-day experiences denuded the Movement poetry of any sense of elation. The disillusionment that followed the war brought in its wake a sense of futility and despair. Larkin brings out this experience of failure and futility in a poem 'As Bad as a Mile' (TWW 32):

Shows less and less of luck, and more and more
Of failure spreading back up the arm
Earlier and earlier, the unraised hand calm,
The apple unbiten in the palm.

This kind of hopelessness and sense of defeat was experienced not only in post-war English poetry but all throughout Europe. But the Movement poets refused to be concerned about world poetry. 'Foreign Poetry? No!' was Larkin's characteristic response.

This primary concern with the values of their own society and indifference to what lay beyond often led critics

to brand their works as 'provincial' or 'parochial'.

It was true that the Movement poets' major preoccupation was with the society in which they lived, their everyday experiences, and suffering and pain of the common man. They refused to betray their spirit, remained faithful to their experience and wrote about 'the cut-price crowd' and 'the fathers with broad belts under their suits'.

Almost all the Movement poets were similar in their modest and meticulous craftsmanlike attitude towards verse. All of them agreed about the use of traditional metre and conventional stanzaic forms. Gunn and Davie were more adventurous, whereas Larkin, Amis and Wain chose to work within the accepted limits and followed the 18th century Augustan poets as their masters. Their poems tried to aim at what Pope said all poetry must do: 'what oft was thought but ne'er so well expressed'. Like the Augustans they insisted on 'chaste' diction that had strength based on judgement and taste. Donald Davie's *The Purity of Diction in English Verse* was a theoretical backbone to the kind of verse they wrote during their early period.

19 Ibid., pp.21-3.
Along with the simple diction and traditional metrical forms most of the Movement poets employed an easy conversational tone. Larkin's poetry provides an excellent example of the use of the informal colloquial tone which immediately establishes an intimate rapport with his audience. There is a conversational ease in their poetry. It is a kind of diction which is never far from prose. They seem to return to the Wordsworthian conviction, expressed in his Preface: 'there neither is, nor can be any essential difference between the language of prose and metrical composition'.

The stable state of conversational English in the poet's immediate circle was necessary to the writing of poetry of this kind.

In the absence of a homogeneous society, the Movement poets were faced with two kinds of audiences; one was the academician who belonged to his own restricted circle, and the other was the ordinary man of Welfare-State England. With the exception of Conquest, all the other Movement poets came from the professional middle-class. Most of them had been educated at grammar schools and then

---

had gone up to Oxford or Cambridge to read English. Amis Wain, Enright, Holloway and Davies had been University teachers of literature. Conquest was teaching in an American University and Larkin was a librarian at the University of Hull. Paradoxically, however, they represent not the academic elite-class but the suffering middle-class man of Welfare-State England. Philip Larkin's famous poem 'Church Going' (TLD 28-29) has these very lines, very typical of such a person:

... Hatless, I take off
My cycle-clips in awkward reverence.

The poem graphically describes a layman: he is 'hatless', possesses only a bicycle and is full of awkward gestures.

The Movement poets are often criticised for their lack of spirit, lack of sympathy and concern for larger causes and preference for plainness. It is paradoxical, though, that this preference for plainness should accompany a tendency to write poems about writing poetry. Many poems deal with the theme of writing poetry.

Many of these charges levelled against Movement poets can be refuted. But more important is the question whether, with so varied and diverse talents as the Movement poets
possessed, can they be called a group? Conquest had clearly suggested in his introduction to the first edition of *New Lines* that the poets in his anthology differed widely from one another and had very little in common. Larkin and Amis had also found the idea of being grouped together rather strange and unacceptable. But the most remarkable response was Davis's. At the time of the re-issue of *New Lines* in 1963, he suggested giving it a new title: *Divergent Lines*. This is suggestive of the fact that the Movement poets had started developing their talents in different directions and, no sooner was the group formed than it began to disintegrate.

The main reaction against the Movement poets came from the younger group of poets who wrote during the sixties. They were called 'The Group' – as bare and drab a title as their predecessors'. The chief poets of 'The Group' were Ted Hughes, Peter Redgrove, Philip Hobsbourn, G. Macbeth and David Holbrook. Unlike the Movement poets they made no public statements about poetry but, like their predecessors, they also believed that the poet is essentially a 'man speaking to men'.
Philip Larkin and the Movement:

It is very difficult to assess Larkin's place in the Movement, for, like any good poet, he too, is both part of a group and yet beyond it. The roots of Larkin's poetry definitely remain in the Movement because he shares with them a sceptical and empirical attitude and is usually unwilling to indulge in large gesture. His poetry has a 'neutral tone', a restraint which is often construed as lack of concern or sympathy. But this quiet reserve or withdrawal into himself, or unwillingness to assume a highly emotional and sentimental tone, seems to be in keeping with the uneventful ordinary life that the poet had chosen to live.

Philip Larkin was born in Coventry in 1922, the second child in a middle-class family. He studied at King Henry VIII School where he spent a lot of time reading. During later years there, he started writing prose as well as poetry. In an interview with the Observer in 1979, when Larkin was asked to comment about his 'unspent' childhood, he said in a characteristic, casual tone:
Oh, I've completely forgotten it. My father was a local government official and we lived in quite respectable houses and had a succession of maids and that sort of things, as one did before the war. It was all very normal; I had friends whom I played football and cricket with and Hornby trains and so forth.

It was not a very sophisticated childhood, although the house was full of books. My father was keen on Germany for some reason ... And he took us there twice; I think this showed the seed of my hatred of abroad — not being able to talk to anyone, or read anything.  

This perhaps explains, in some measure, his dislike for foreign travels in real life and parochial attitude in poetry.

In 1940, he went to St. John's College, Oxford, where he read English. His first poem was published in *Listener*

---

during this time. Other verses were printed in undergraduate magazines. He was able to complete full three years at Oxford and obtained a First Class degree in 1943. Among his friends at Oxford, the chief was Amis, to whom Larkin later dedicated his first novel and *XX Poems.* This is the poet's own version of his Oxford days:

Oxford terrified me. Public-school boys terrified me. The dons terrified me. So did the scouts ... Still, I soon had several circles of friends at Oxford. The college circle, the jazz circle, possibly the literary circle. And I don't want to give the impression that there was a great divide between public-school boys and grammar-school boys. You see nobody had anything in those days, in the war. Everybody wore the same utility clothes. There was one kind of jacket, one kind of trousers; no ears; one bottle of wine a term."^22

Larkin's undertone in poetry which is partly a personal and partly a historical need - the war years, and the scarcity of things, etc., appearing very clearly in the two novels he wrote.

^22 Ibid., p.49.
After completing his studies at Oxford, Larkin accepted a job as a librarian in Shropshire where he remained for three years. Though he has said that it was merely by accident rather than design that he happened to be a librarian (it was the first job offered to him), he remained a librarian since then. In 1947, Larkin went as a Librarian to the University College, Leicester, where he remained till 1950, when again he moved on to Queen's University, Belfast. During his stay at Shropshire, Leicester and Northern Ireland, he published two novels, *Jill* and *A Girl in Winter* and his first collection of poems *The North Ship*. In 1956, Larkin moved to the University of Hull where he remained to the end. In an interview with *Paris Review*, in 1982, Larkin described his life at Hull in the following words:

I came to Hull in 1955. After Eighteen months (during which I wrote 'Mr. Bleaney'), I took a University flat and lived there for nearly eighteen years... I wrote most of *The Whitsun Weddings* and all of *High Windows* there.\(^{23}\)

\(^{23}\) Ibid., p.57.
And when asked 'Do you like living in Hull?' by an interviewer of The Observer, his characteristic reply was:

I don't really notice where I live; as long as a few simple wants are satisfied - peace, quiet, warmth - I don't mind where I am. As for Hull, I like it because it's so far away from everywhere else. On the way to nowhere, as somebody put it. It's in the middle of this lonely country, and beyond the lonely country there's only the sea. I like that.

... I think it's very sensible not to let people know what you're like. And Hull is an unpretentious place. There is not so much crap around as there would be in London, atleast as I imagine it, or in some other university cities.24

Thus, Larkin shows his preference for solitude and 'need to be at the periphery of things'25 rather than at the centre of things.

24 Ibid., p.54.
25 Ibid., p.55.
The Less Deceived, The Whitsun Weddings and High Windows, three collections of poems were published at intervals of nine to ten years. His most recent publications are a collection of jazz criticism called All That Jazz (1970) and the Oxford Book of Twentieth Century Verse which he edited. In 1983, the miscellaneous pieces of writing (between 1955-1982) was published under the title Required Writing. Once again, suggestive of the writer's unwillingness for publicity, Larkin chose to remain away from publicity, preferred not to comment in any pretentious way about himself as well as his works and felt embarrassed at exhibiting too much emotionalism which, according to him, his poetry tended to do. His poetry shows a quiet reserve and an undertone, effective devices that bring out what he had experienced most deeply and intensely. He begins with a casualness that at once puts the reader at home, describes experiences which they feel are akin to their own, and employs the language that is most colloquial and conversational. But although his poetry begins with the casual and commonplace, it does not remain there. He gradually develops his argument, constantly keeping the reader with him, reaches a level which is somewhere between the metaphysical and the mundane, the ordinary and the transcendental.
Larkin refused to indulge in large gestures and this has often led to his being branded as 'provincial' or 'parochial'. It is true that Larkin refused to be concerned with foreign poetry, but his concern for his own country and his decision to talk about his own people were born out of a deep conviction. He wrote only about those things that he felt most honestly and truthfully about. He did not allow 'art' to betray his spirit; rejected a false relationship between art and life. In answer to Ian Hamilton's question he says:

I suppose I always try to write the truth and I wouldn't want to write a poem which suggested that I was different from what I am. In a sense that means you have to build-in quite a lot of things to correct any impression of over-optimism or over-commitment ... I think that one of the greatest criticisms of poets of the past is that they said one thing and did another, a false relation between art and life. I always try to avoid this.26

---

Larkin is reluctant to make a positive assertion or take up a side. He has often been charged with adopting a negative attitude in poetry and being eager to welcome defeat. But to read this meaning in his poetry is to misinterpret its nature.

Larkin clearly expressed his 'restiveness about being typed as someone who has carved out for himself a uniquely dreary life, ... "Is this so different from everyone else?" he asked and further reflected:

... 'I'd like to know how all these romantic reviewers spend their time - do they kill a lot of dragons, for instance? If other people do have wonderful lives, then I'm glad for them, but I can't help feeling that my miseries are overdone a bit by the critics."27

His poetry truthfully reflects what he experienced deeply and intensely; For him, life is neither tragic nor heroic; rather, he saw it as a grey, muddled, mysterious

---

27 Ibid., p.73.
affair. He fashioned his poetry from the drabbest and the most unpromising material. But what lifts it above this level is again his fidelity both to the experience as well as expression. The meagre output (one volume every ten years or four poems a year) is proof enough that Larkin did not lift his pen unless he was totally convinced about the truthfulness. In the poem 'Talking in Bed' (TWW 29) he writes:

It becomes still more difficult to find
Words at once true and kind
Or not untrue and not unkind.

Along with the other Movement poets Larkin also has been charged with a lack of sympathy for the common man. It is true that there is a satirical vein, a mocking tone in the Movement poets, but in Larkin's poetry this mockery is largely self-directed. Whenever he dispenses with his poetic persona and assumes an autobiographical vein, he takes up a flippant and humorous tone. The later volumes exhibit such self-mockery more frequently. But this 'poking fun at oneself' probably comes as a reaction against the romantic tendency to take oneself too seriously. Otherwise, Larkin's attitude towards the common man
is one of intense sympathy and deep compassion. He loves his people, experiences their pain and in which he lives. His ambivalence includes all the most celebrated and the most condemned, but it is the ordinary people who inhabit and move about with ease in Larkin's poetic world. With great love, care and concern he says:

Even so distant, I can taste the grief
Bitter and sharp with stalks, he made you gulp

Larkin's humanism is of a rare and different kind, and in order to experience its full worth and charm, one has to read his poems closely and carefully.

Larkin died on 2 December 1985 of cancer of oesophagus. It is said that he had refused to be told the nature of his illness. Blake Morrison wrote:

"For friends and admirers, one of the saddest things about Philip Larkin's death is knowing how much he feared dying and how wretchedly he spent his last few months."28
It is rather a sad truth that neither in life nor in art, Larkin could reconcile to the mystery and finality of death or submit to any established faith.

Many tributes on radio and television and in press were given to him. The Radio 4 programme 'Kaleidoscope' the same night contained an interview with Christopher Ricks who said: 'Larkin had really set high standards' in poetry and had become 'an institution' who was 'moving' and 'memorable'. In a touching article, 'Farewell to a Friend', Larkin's closest friend Kingsley Amis wrote:

> Will his work live, will it last? Yes, no doubt about it, if anything does from this barren time, as, along with much more in the same strain, I wish I could have told him.\(^{29}\)

Many contemporary poets read Larkin's poems on BBC 2 in tribute to a remarkable poet. The national tribute was given in the form of a 'Service in Memory of Philip Larkin, CH, CBE' on Friday 14 February at noon in


\(^{30}\) Kingsley Amis, 'Farewell to a Friend', *Observer*, Op. cit
Westminster Abbey. Roger Day, who had an opportunity to attend the ceremony writes:

... the Abbey was crowded not just with figures from the worlds of literature and librarianship but also with people who simply had loved his work ... It might seem ironic that a poet who had written in so many poems of the finality of death and who had so openly declared his lack of religious belief should receive a service of thanksgiving in one of the nation's principal places of public worship. ... As the Bidding Prayer put it at the beginning of the service:

"In particular on this day we commemorate with thanksgiving Philip Larkin who, possessing outstanding literary gifts, combined distinction with rare humility."\(^{31}\)

The service was concluded with Jill Baloon reading three of Larkin's poems. A jazz group played Sidney Bitchet. When "Church Going" was read, it seemed a

poignant choice for the poet whose 'intellectual integrity (which) would not allow him to accept the soft consolations of a faith which he could not share.'\textsuperscript{32}

Charles Monteith, his publisher commented that the house of Faber had never had so many letters from 'Ordinary' people on the death of one of their authors, expressing their gratitude.\textsuperscript{33}

Larkin's life and art were inseparable. His choice for privacy and solitude is reflected in his poems. "I see life more as an affair of solitude diversified by company than an affair of company diversified by solitude..."\textsuperscript{34}

He remained unmarried, always a little withdrawn from the world, cherished and revered his absolute integrity and "total honesty that marks both him and his work."\textsuperscript{35}

\begin{thebibliography}{99}
\bibitem{32} Ibid.
\bibitem{33} Ibid.
\bibitem{34} Philip Larkin, \textit{Required Writing}, p.54.
\end{thebibliography}