

# LOUIS MACNEICE AND HIS INFLUENCE



Edited by Kathleen Devine and  
Alan J. Peacock

# Louis Macneice And His Influence

**Louis MacNeice**



## **Louis Macneice And His Influence:**

**Louis MacNeice and His Influence** Kathleen Devine, Alan J. Peacock, 1998 This collection of essays by leading experts on MacNeice's work explore the range and depth of his achievement including his influence on Michael Longley, Derek Mahon, Seamus Heaney and Paul Muldoon

**Louis MacNeice** Christopher J. Fauske, 2016 Cover Front Matter Title Page Table of Contents Author Note Acknowledgements Foreword Chapter 1 Chapter 2 Chapter 3 Chapter 4 Chapter 5 Chapter 6 Chapter 7 Chapter 8 Chapter 9 Works Cited Index

**Incorrigibly Plural** Fran Brearton, Michael Longley, 2012-07-27

*Incorrigibly Plural* celebrates the diversity and vitality of Louis MacNeice's writing. Poets and critics illuminate the work of a writer whose achievement and influence is increasingly recognised as central to modern poetry in English. Contributions include responses to MacNeice by poets such as Paul Farley, Leontia Flynn, Nick Laird, Derek Mahon, Glyn Maxwell and Paul Muldoon; discussions by critics such as Neil Corcoran, Valentine Cunningham, Hugh Haughton, Peter McDonald and Clair Wills; and more biographical accounts including a memoir by MacNeice's son, the late Dan MacNeice. For each of them MacNeice remains a continuing presence for his insight into the mechanisms of the modern world, his complex political awareness, his ability to bring the historical moment alive. Above all, what emerges is pleasure in MacNeice's plurality of language and forms. More than a retrospective work of criticism, *Incorrigibly Plural* belongs to live debates about contemporary poetry.

*Letters from Iceland* Wystan Hugh Auden, Louis MacNeice, 1985 This highly amusing and unorthodox travel book resulted from a light-hearted summer journey by the young poets Auden and MacNeice in 1936. Their letters home in verse and prose are full of private jokes and irreverent comments about people, politics, literature and ideas. *Letters from Iceland* is one of the most entertaining books in modern literature from Auden's *Letter to Lord Byron* and MacNeice's *Eclogue to the mischief and fun of their joint Last Will and Testament*; the book is impossible to resist, a 1930s classic.

**Letters of Louis MacNeice** Louis MacNeice, 2010 Louis MacNeice is increasingly recognised as one of the greatest poets of the twentieth century and his work has been a defining influence upon a generation of Irish poets that includes Derek Mahon, Michael Longley and Paul Muldoon. *The Selected Letters* is indispensable as a resource for an understanding of the intellectual culture of the mid twentieth century. A Classics don, poet, playwright and globetrotting BBC producer, the medley and blend of MacNeice's cultural influences seems exemplary in its modernity. He kept up a significant correspondence with E. R. Dodds, Anthony Blunt and T. S. Eliot, to name but three prominent figures of the time. During his time at the BBC, MacNeice witnessed many key events including the partition of India in 1947 and the independence of the Gold Coast from Britain in 1957, and these are recorded in two long sequences to his wife, the singer Hedli Anderson. His complex relationship to Ireland and to his Irish heritages speak resonantly to contemporary debates about Irish and Northern Irish cultural identity. Finally, the *Letters* will do much to broaden our understanding of a vivid and often enigmatic personality whose varied life and individual charisma have often resisted explanation.

**The Burning Perch** Louis MacNeice, 2001 Faber are pleased to announce the relaunch of the

poetry list starting in Spring 2001 and continuing with publication dates each month for the rest of the year This will involve a new jacket design recalling the typographic virtues of the classic Faber poetry covers connecting the backlist and the new titles within a single embracing cover solution A major reissue program is scheduled to include classic individual collections from each decade some of which have long been unavailable Wallace Stevens's *Harmonium* and Ezra Pound's *Personae* from the 1920s W H Auden's *Poems* 1930 Robert Lowell's *Life Studies* from the 1950s John Berryman's *77 Dream Songs* and Philip Larkin's *The Whitsun Weddings* from the 1960s Ted Hughes's *Gaudete* and Seamus Heaney's *Field Work* from the 1970s Michael Hofmann's *Acrimony* and Douglas Dunn's *Elegies* from the 1980s Timed to celebrate publication of Seamus Heaney's new collection *Electric Light* the relaunch is intended to re-emphasize the predominance of Faber Poetry and to celebrate a series which has played a shaping role in the history of modern poetry since its inception in the 1920s

**The Collected Poems of Louis MacNeice** Louis MacNeice, 1967 Early in his career MacNeice was identified with a group of politically committed poets whose work appeared in Michael Roberts's anthology *New Signatures* MacNeice drew many of the texts for *Modern Poetry A Personal Essay* from the *New Signature* poets *Modern Poetry* was MacNeice's plea for an impure poetry expressive of the poet's immediate interests and his sense of the natural and the social world Despite his association with young British poets Stephen Spender W H Auden writer Christopher Isherwood and other left wing poets MacNeice was as mistrustful of political programs as he was of philosophical systems In the decades since his death in 1963 Louis MacNeice's reputation as a poet and indeed amongst poets has grown steadily and there are now several generations of readers in Ireland Britain and beyond for whom he is one of the essential poets of the twentieth century His work has also received increasing attention from academic writers and students For both readers and critics the nature of MacNeice's poetic work as a whole is a matter of importance particularly so in the brilliant return to form and unique kinds of return on lyric form itself

**The Poetry of Michael Longley** Alan J. Peacock, Kathleen Devine, 2000 *Nuala Ní Dhomhnaill* included Michael Longley's *Ceasefire* in her choice of ten representative poems of the 1990s in Irish poetry in the following terms it made its first electrifying appearance in print in *The Irish Times* to coincide with the announcement by the IRA of the first Northern Ireland ceasefire

*Selected Poems of Louis MacNeice* Louis MacNeice, 1990 Wake Forest is pleased to reissue the *Selected Poems of Louis MacNeice* one of the pivotal poets of modern times a significant volume edited by Michael Longley a Wake Forest poet himself and a principal poet of the contemporary literary scene MacNeice has not generally been considered an Irish poet Jon Stallworthy his biographer writes The Irish poets love MacNeice they revere Yeats but they don't like him That is sort of interesting in a way because the Irish for a long time said He's a British poet so we don't need to bother with him and the British said Well he's an Irish poet so we don't need to bother with him And now they see that he really did straddle the Irish Channel MacNeice was very pleased actually to discover that his blood came from both the Protestant Irish and also the Roman Catholic Irish He thought of Ireland as a single country and he liked to address himself as he thought to Irish

themes Louis MacNeice's *Selected* must be on the shelf of any poetry reader who loves Irish poetry     *The Strings are False*  
 Louis MacNeice, 1965 An autobiography written in the 1940s but set aside and published for the first time after MacNeice's  
 death in 1965 This incomplete account of himself is masterly and the best thing Louis MacNeice ever wrote in prose In this  
 book he talks about himself freely most intelligently incisively and without self pity MacNeice's evaluation of himself at  
 Marlborough Oxford and Birmingham and in the thirties exhibits more luminously than any document so far published the  
 effect of that time and its diversely pulling forces within one sensual and acute and honest maker in the upper middle classes  
 Geoffrey Grigson Guardian     **Blind Fireworks** Louis MacNeice, 1929     *A Companion to Twentieth-Century Poetry* Neil  
 Roberts, 2008-04-15 In the twentieth century more people spoke English and more people wrote poetry than in the whole of  
 previous history and this Companion strives to make sense of this crowded poetical era The original contributions by leading  
 international scholars and practising poets were written as the contributors adjusted to the idea that the possibilities of  
 twentieth century poetry were exhausted and finite However the volume also looks forward to the poetry and readings that  
 the new century will bring The Companion embraces the extraordinary development of poetry over the century in twenty  
 English speaking countries a century which began with a bipolar transatlantic connection in modernism and ended with the  
 decentred heterogeneity of post colonialism Representation of the canonical and the marginal is therefore balanced including  
 the full integration of women poets and feminist approaches and the in depth treatment of post colonial poets from various  
 national traditions Discussion of context intertextualities and formal approaches illustrates the increasing self consciousness  
 and self reflexivity of the period whilst a Readings section offers new readings of key selected texts The volume as a whole  
 offers critical and contextual coverage of the full range of English language poetry in the last century     *Smyllie's Ireland*  
 Caleb Richardson, 2019-04-24 As Irish republicans sought to rid the country of British rule and influence in the early 20th  
 century a clear delineation was made between what was authentically Irish and what was considered to be English influence  
 As a member of the Anglo Irish elite who inhabited a precarious identity somewhere in between R M Smyllie found himself  
 having to navigate the painful experience of being made to feel an outsider in his own homeland Smyllie's role as an  
 influential editor of the Irish Times meant he had to confront most of the issues that defined the Irish experience from Ireland's  
 neutrality during World War II to the fraught cultural claims surrounding the Irish language and literary censorship In this  
 engaging consideration of a bombastic outspoken and conflicted man Caleb Wood Richardson offers a way of seeing Smyllie  
 as representative of the larger Anglo Irish experience Richardson explores Smyllie's experience in a German internment  
 camp in World War I his foreign correspondence work for the Irish Times at the Paris Peace Conference and his guiding hand  
 as an advocate for cultural and intellectualism Smyllie had a direct influence on the careers of writers such as Patrick  
 Kavanagh and Louis MacNeice and his surprising decision to include an Irish language column in the paper had an enormous  
 impact on the career of novelist Flann O'Brien Smyllie like many of his class felt a strong political connection to England at

the same time as he had enduring cultural dedications to Ireland How Smyllie and his generation navigated the collision of identities and allegiances helped to define what Ireland is today

**The Power of Form** Ana Fernandes, Ana Raquel Fernandes, Rui Carlos Fonseca, José Pedro Serra, 2015-02-27 Although positivism dismissed myths as childish fancy bound to be superseded by reason there has been a continuous reappraisal of the power of myths since the 19th century Once viewed as primitive and unreliable accounts and an inadequate and distorted form of knowledge myths came to be perceived as exemplary narratives consisting of rich and complex symbolic constructs that carry meaning and a connection to reality Myths then came to be regarded as a privileged expression of the human soul and of its possibly submerged and unconscious abysses and dramas Rather than inherently obscure and elusive to a rational grasp mythical narratives would therefore be driven by logical reasoning giving shape to a particular worldview of life and humankind The enduring power of mythical narrative is attested to by its very plasticity subject to multiple recreations informed by changing concerns and insights Mythical narratives have thus attracted the interest of various disciplines from ethnology and history to philosophy literature sociology politics the history of religions and art history This interdisciplinary volume studies how myths are inscribed and recycled within both individual and collective heritage and examines the personal and political implications of multifaceted engagement with myths as one of the forms through which societies try to make sense of their perplexities

Modernism at the Microphone Melissa Dinsman, 2015-09-24 As the Second World War raged throughout Europe modernist writers often became crucial voices in the propaganda efforts of both sides Modernism at the Microphone Radio Propaganda and Literary Aesthetics During World War II is a comprehensive study of the role modernist writers radio works played in the propaganda war and the relationship between modernist literary aesthetics and propaganda Drawing on new archival research the book covers the broadcast work of such key figures as George Orwell Orson Welles Dorothy L Sayers Louis MacNeice Mulk Raj Anand T S Eliot and P G Wodehouse In addition to the work of Anglo American modernists Melissa Dinsman also explores the radio work of exiled German writers such as Thomas Mann as well as Ezra Pound s notorious pro fascist broadcasts In this way the book reveals modernism s engagement with new technologies that opened up transnational boundaries under the pressures of war

**C Day-Lewis** Peter Stanford, 2007-07-27 Poet translator of classical texts novelist detective writer under the pen name Nicholas Blake performer and at that time Professor of Poetry at Oxford C Day Lewis had many careers all at once This first authorized biography tells the private story behind the many headlines that this handsome Anglo Irish Poet Laureate generated in his lifetime Day Lewis made his name as one of the poets of the 1930s launching a communist influenced poetic revolution alongside W H Auden and Stephen Spender that aspired to spark wholesale political change to face down fascism In the 1940s Red Cecil as he had become known broke with communism and with Auden He went on to produce some of his most popular and enduring verse reflecting both on the course of the Second World War and on the breakdown of his first marriage Day Lewis was always pulled between a fulfilling domestic life and a restless desire to

explore His travels his infidelities and his reflections on his Irish roots are all part of the rich and many faceted life that Peter Stanford describes It is however as a poet that he is best remembered and the poetry itself often autobiographical forms an integral part of this biography      **Twentieth-Century British and Irish Poetry** Michael O'Neill, Madeleine

Callaghan, 2011-01-31 Featuring contributions from some of the major critics of contemporary poetry Twentieth Century British and Irish Poetry offers an accessible imaginative and highly stimulating body of critical work on the evolution of British and Irish poetry in the twentieth century Covers all the poets most commonly studied at university level courses Features criticisms of British and Irish poetry as seen from a wide variety of perspectives movements and historical contexts Explores current debates about contemporary poetry relating them to the volume's larger themes Edited by a widely respected poetry critic and award winning poet      The Earth Compels Louis MacNeice, 1938      Six Poets Alan

Bennett, 2015-01-01 The inimitable Alan Bennett selects and comments upon six favorite poets and the pleasures of their works In this candid thoroughly engaging book Alan Bennett creates a unique anthology of works by six well loved poets Freely admitting his own youthful bafflement with poetry Bennett reassures us that the poets and poems in this volume are not only accessible but also highly enjoyable He then proceeds to prove irresistibly that this is so Bennett selects more than seventy poems by Thomas Hardy A E Housman John Betjeman W H Auden Louis MacNeice and Philip Larkin He peppers his discussion of these writers and their verse with anecdotes shrewd appraisal and telling biographical detail Hardy lyrically recalls his first wife Emma in his poetry although he treated her shabbily in real life The fabled Auden was a formidable and off putting figure at the lectern Larkin hoping to subvert snooping biographers ordered personal papers shredded upon his death Simultaneously profound and entertaining Bennett's book is a paean to poetry and its creators made all the more enjoyable for being told in his own particular voice its creators made all the more enjoyable for being told in his own particular voice

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### **Louis Macneice And His Influence Introduction**

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Bedroom Farce Trevor and Susannah, whose marriage is on the rocks, inflict their miseries on their nearest and dearest:

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