The Common Chorus
The Penguin Book of Poetry from Britain and Ireland Since 1945
The Loiners
Tony Harrison
The Shadow of Hiroshima and Other Film/poems
V.V. and Other Poems
The Reasoner
Selected Poems
The Oxford Book of Twentieth-century English Verse
Us
The Normal Heart
The Trackers of Oxyrhynchus (National Theatre)
A Companion to Contemporary British and Irish Poetry, 1960 - 2015
Selected Poems
Collected Film Poetry
Hollow Palaces
Collected Poems
Tony Harrison
The Rimbaud of Leeds
A Cold Coming
Newcastle is Peru
Love Kills
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Under the Clock
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The Gaze of the Gorgon
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Square Rounds
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Land of Three Rivers
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The Long Take
A Kumquat for John Keats
Tony Harrison
V
Tony Harrison: Loiner is published to celebrate the poet and playwright Tony Harrison's sixtieth birthday through an exploration of his work, including his best-known poem v.. Harrison (1937- ) has been called `our best English poet', and has been awarded a number of prizes for his poetry, including the Geoffrey Faber Memorial Prize, the Royal Television Society Award, the Prix Italia, and the Whitbread Prize for Poetry. This book gives his work the serious critical attention it merits, with essays from a number of prominent contributors, including Richard Eyre and Melvyn Bragg, and a foreword by Grey Gowrie. The collection ranges from personal recollections of working with Tony Harrison and personal responses to his poems, to detailed critical analyses of his techniques and themes, covering Harrison's short poems and sonnet sequence, his plays, his television poem-films, and his libretti, spanning the years 1955-1997. A `loiner' is a native of Leeds, where Tony Harrison was born and spent the early part of his life, and from which he was dispossessed by the enforced translation of the state scholarship system. The word also connotes other aspects of Tony Harrison: the `loins' of his poetry—its energy and physicality—and the `loners' who are its main protagonists—men and women dispossessed of their class, nation, language, and identity. At sixty, Harrison is at his poetic peak, producing plays, film-scripts, libretti, journalistic responses to social and national strife, impassioned speeches of love and outrage—always in poetry. Tony Harrison: Loiner introduces the major themes and forms of our most exciting and cosmopolitan as well as technically accomplished poet, and reassesses his achievement and place in twentieth-century literature. Was Kurt Cobain's Death Murder or Suicide? Hank Harrison, author of the best sellers, The Dead Vol I and II, several books on King Arthur and the Holy Grail and two novels, presents an exciting and in depth study of the movement founded by Nirvana Superstar Kurt Cobain. Was Cobain¿s Death an assassination? If so why was he killed? This highly acclaimed author allows each reader to decide this controversial case.

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celebrated in a 12th-century priest's poem but is a trinity of 'University, Cathedral, Gaol' for Tony Harrison. The River Tyne flows through poems by Wilfrid Gibson, James Kirkup, Michael Roberts, Francis Scarfe from early to mid-20th century, while the region's dialects (from Northumbrian to Geordie and Pitmatic) are heard in poems by Basil Bunting, William Martin, Tom Pickard, Katrina Porteous and Fred Reed. Other modern and contemporary poets and songwriters featured include Gillian Allnutt, Peter Armstrong, Peter Bennet, Robyn Bolam, George Charlton, Julia Darling, Richard Dawson, the Elliotts of Birtley, W.N. Herbert, Alan Hull, James Kirkup, Mark Knopfler, Barry MacSweeney, Sean O'Brien, Rodney Pybus, Kathleen Raine, Jon Silkin and Anne Stevenson, as well as poets who've spent time in the North-East, such as Fleur Adcock, David Constantine, Fred D'Aguiar, Frances Horovitz, Philip Larkin, Michael Longley and Carol Rumens, writing highly memorable poems in response to the place, its people and their stories. The book's introduction is in two parts, with Rodney Pybus covering the historical background and Neil Astley the last 50 years. This emphasises the importance of the oral tradition during the centuries when little written poetry of note was produced in the region. There are also fascinating commentaries on key historical figures by the late Alan Myers. This text examines the poetry of Tony Harrison, covering typical themes in his work: his translation class; opposition, antagonism and blasphemy with regard to his writings; readings of his class war; and Greek tragedy and the black circle. This is the first book-length study of the classicism of Tony Harrison, one of the most important contemporary poets in England and the world. It argues that his unique and politically radical classicism is inextricable from his core notion that poetry should be a public property in which communal problems are shared and crystallised, and that the poet has a responsibility to speak in a public voice about collective and political concerns. Enriched by Edith Hall's longstanding friendship with Harrison and involvement with his most recent drama, inspired by Euripides' Iphigenia in Tauris, it also asserts that his greatest innovations in both form and style have been direct results of his intense engagements with individual works of ancient literature and his belief that the ancient Greek poetic imagination was inherently radical. Tony Harrison's large body of work, for which he has won several major and international prizes, and which features on the UK National Curriculum, ranges widely across long and short poems, plays, translations and film poems. Having studied Classics at Grammar School and University and having translated ancient poets from Aeschylus to Martial and Palladas, Harrison has been immersed in the myths, history, literary forms and authorial voices of Mediterranean antiquity for his entire working life and his classical interests are reflected in every poetic genre he has essayed, from epigrams and sonnets to original stage plays, translations of Greek drama and Racine, to his experimental and harrowing film poems, where he has pioneered the welding of tightly cut video materials to tightly phrased verse forms. This volume explores the full breadth of his oeuvre, offering an insightful new perspective on a writer who has played an important part in shaping our contemporary literary landscape. Tony Harrison published his first pamphlet of poems in 1964 and for over fifty years has been a prominent force in modern poetry. His poetic range is truly far-reaching, from the intimate tenderness of family life and personal love, to war poems written from Bosnia and savage public outcries against politicians. In The Collected Poems, Harrison draws deeply both on classical tradition and on the vernacular of the street. Combining the private and the public in a way Harrison has made distinctly his own, and drawing on his working-class upbringing in Leeds, these are powerful poems for modern times. This is the first complete paperback collection of one of
Britain's most controversial and critically acclaimed poets. 'Tony Harrison is the greatest poet of the second half of the 20th century. . . He writes brilliantly about class, love and Britain' Daniel Radcliffe 'Harrison is a masterly technician, and the most fiery and indelible English poet of the age. This book is a vineyard on a volcano' Paul Farley

Tony Harrison's film-poem meditates on the atrocities of twentieth century, examining the actions of those in power through the image of the Gorgon and her petrifying gaze. The Gaze of the Gorgon won the Whitbread Award for Poetry 1992. Antony Rowland argues that the poetry of Tony Harrison is barbaric. The author discusses how Holocaust literature engages with a number of concepts challenged or altered by historical events, such as love, mourning, memory, culture and barbarism. Written during the Gulf War for The Guardian, the title poem is Harrison's response to Ken Jarecke's potent photo of a charred Iraqi soldier on the road to Basra. As a poet Harrison doesn't fool around. There's something about his working-class temperament that hasn't time nor patience for metaphor and the grand abstraction. A Cold Coming is delivered rapid-fire in ninety-two clipped, rhymed couplets that never wear on the ear, driving the piece with relentless wit, heartbreak and a sick humor that is probably the only sane way to deal with the enormity of the subject. Harrison is a major poet, a tough and tender-minded realist fully aware of his spiritual contradictions. -- Willamette Week. Harrison's poetry is fuelled by the strongest feeling and most exhilarating erudition, and attains a quite remarkable singularity. -- TLS. A favourite for Poet Laureate, Tony Harrison effectively scuppered his chances when he published the title poem of this collection in the Guardian. This book has a section of similar republican poems including The Abdication of King Charles III as well as a short sequence on the Bosnian War. In a series of ninety-five poems we listen to the Reasoner', a voice that is by turns ardent, despairing and comic. Petty obsessions rub against attempts at philosophical seriousness; vernacular expression vies with an intent deliberation. Above all, the Reasoner is worried. He has cherished the notion that, with thought and study, the world may be understood. But the world remains recalcitrant, elusive even in simple things like the trickeries of light on a spider's web. Language plays tricks, although it may be as complete as we can manage. History proposes and disposes of its patterns. Behind all this there may be a hidden order' - and that is both a hope and a fear. Does God help us to understand any of this? Does Art? Is the soul' a sanctuary? The Reasoner, the reader, smiles ruefully and soldiers on', for this is not a wicked but a hard world, / and people struggle, without a scheme of things, / and deserve release.' New Light on Tony Harrison was developed from a conference marking the 80th birthday of the prizewinning British poet Tony Harrison. Contributors include practising poets, playwrights, specialists in Classics, Theatre, Translation Studies, English and World Literature, and professionals in media where Harrison's extensive work has been least researched. The aim of the volume is to explore new approaches to the understanding of the work of one of our most important poets. The volume examines four main areas: - Tony Harrison's more recent poems - The continuation of his relationship with ancient theatre after the landmark Oresteia and Trackers of the 1980-1990 decade, alongside his evolving dramatic relationship with Euripides and with French authors (Hugo, Moliere, Racine) - Harrison's profound contribution during his periods of residence abroad in Africa, North America, Moscow and Prague, and his popularity in French and Italian translation; - His extensive body of poems written specifically for television and radio. This is a must for fans of Tony Harrison's work and for those with an interest in, or studying English Literature, Classical Mythology, Theatre Studies, and Film courses. Tony Harrison is 'a major dramatic poet' (TLS), 'our finest theatrical
translator' (The Times) and 'the greatest modern theatrical poet' (Punch). Like Brecht, Harrison is both a major social poet and an innovative dramatist. In his work for theatre, opera and television he has extended the Brechtian tradition of music theatre. While his poetry and plays have been acclaimed by readers, theatre-goers and critics, he has gained wider notoriety and respect for his controversial television work: especially Channel 4's film of his poem 'v.' and his defence of Salman Rushdie, 'The Blasphemers' Banquet'. This is the first critical guide to the work of Tony Harrison, and covers his poetry, translations, theatre and television work:

Essays and articles by leading writers and critics: Jonathan Barker, Rosemary Burton, Maureen Duffy, Douglas Dunn, Peter Forbes, Damian Grant, Romana Huk, Peter Levi, Marianne McDonald, Blake Morrison, Oswyn Murray, Bernard O'Donoghue, Rick Rylance, Carol Rutter, Oliver Taplin, Jeffrey Wainwright, Ken Worpole, Alan Young and others.


Important reviews of Harrison's poetry and plays by John Barber, Clive Barnes, Michael Billington, Michael Coveney, Robert Cushman, Terry Eagleton, James Fenton, Marilyn Hacker, Ian Hamilton, Bernard Levin, John Peter, Michael Ratcliffe, Lawrence Sail, John Simon, Stephen Spender and others.

Eight essays and prefaces by Tony Harrison as well as his new long poem 'The Mother of the Muses', and the complete texts of his television poems 'Arctic Paradise' and 'The Blasphemers' Banquet'.

Interviews with Tony Harrison by John Haffenden and Richard Hoggart.

Tony Harrison based his palimpsest on the fragment of Sophocles' satyr-play 'Ichneutae' discovered in the debris of the city of Oxyrhynchus in 1897. He interweaves the scholars' 'tracking' of the Sophoclean play with its own tale of the satyrs' tracking of Apollo's missing cattle. The heart of the play is Harrison's inconclusive consideration of modern culture, its appropriation as a tool to divide society and its ultimate value in a society so divided. It was first produced at The Quarry, West Yorkshire, in 1988.

Tony Harrison has developed a unique form of film/poem to confront the major horrors of the twentieth century. This collection includes the winner of the Whitbread Poetry Award, The Gaze of the Gorgon; his defence of Salman Rushdie, The Blasphemers' Banquet, his four-part poem Loving Memory; A Maybe Day in Kazakhstan; and The Shadow of Hiroshima. The volume was published to coincide with the screening of 'The Shadow of Hiroshima', directed by Tony Harrison, on Channel 4 television on the anniversary of the bombing of Hiroshima, 6 August 1995. The introductory essay by Peter Symes, BBC television producer and director of many of these film/poems, provides an insight into Tony Harrison's methods of working in this medium.

This book examines the political meanings of Tony Harrison's imaginative works and offers a reassessment of the poet's political character. While Harrison's class political analysis has been central to much of the discussion of his poetry, his concern with colonialism still generates relatively little commentary. The nature of his republicanism and its importance for his poetry has been neglected, while his humanism tends to be seen as at odds with his politics. This study discusses Harrison's concern with internal colonialism in the United Kingdom and internationalist anti-colonial poetic. It witnesses the radical political inclusiveness of his humanism and his giving the dispossessed a voice in his high cultural poetry. Particular attention is accorded to his ambiguous identification with John Milton as a great republican poet, his location of Milton and himself in a radical republican literary lineage, and his wider excavation of that lineage. It also illuminates Harrison's unnoticed elective affinity with Arthur Rimbaud as a regional poet with the wrong accent, as 'a
hoodlum poet' who fell silent and became an explorer and fortune-seeker in Africa, as a white 'negre', and as the great outsider now feted as a high cultural poet. Harrison's political convictions and loyalties will be shown to be consistent in the different historical, literary, and social contexts that the poems take as their subjects, or that are opened up by their allusive fields. The book will newly establish that the creative dialectical interplay between the class, anti-colonial, and radical republican and humanist aspects of the poetry, and his literary elective affinities, are essential for understanding the aesthetics and the politics of the Rimbaud of Leeds. The Rimbaud of Leeds is a literary contextual study of the political meanings of important poems by the Leeds poet Tony Harrison (1937 - ). It is based primarily on an examination of Harrison's non-dramatic original poetry that appears in The Loiners (1970), the ongoing sonnet sequence The School of Eloquence (1978- ), and the separately published v. (1985), while presenting that work within an awareness of his complete oeuvre. Reference and illuminating comparison is made to other germane works, to Harrison's account of his work in interviews and prefaces, and to his newly available letters, notebooks, and manuscripts. The principal focus of the book is the political character of the poetry. The poems selected for examination are exemplars of what I argue is Harrison's radical humanist and republican poetic, and of how issues of class and colonialism are interrelated in the poetry. The book locates the works in previously unnoticed or neglected contexts, and shows the critical importance of history for understanding the poems. It reveals Harrison's detailed engagement with the politics and history of England and Africa in particular. New contextual information necessary for understanding the political, historical, biographical and literary references in the poems is offered in the book, and it sketches the key political and aesthetic features of the poetry. A revised edition of Tony Harrison's award-winning Selected Poems This indispensable new selection of Tony Harrison's poems includes over sixty poems from his famous sonnet sequence The School of Eloquence and the remarkable long poem 'v.', a meditation in a vandalized Leeds graveyard which caused enormous controversy when it was broadcast on Channel 4 in 1987 and is now regarded as one of the key poems of the late twentieth century. This substantially revised and updated edition now also features a generous selection of Harrison's most recent work, including the acclaimed poems he wrote for the Guardian on the Gulf War and then from the front line in the Bosnian War which won him the Wilfred Owen Award for Poetry in 2007. Selected Poems is a collection to be savoured by fans of Carol Ann Duffy, Seamus Heaney, Simon Armitage and Sophie Hannah. 'A voracious appetite for language. Brilliant, passionate, outrageous, abrasive, but also, as in the family sonnets, immeasurably tender' Harold Pinter 'In the front rank of contemporary British poets. Harrison's range is exhilarating, his clarity and technical mastery a sharp pleasure' Melvyn Bragg 'The poem "v." is the most outstanding social poem of the last twenty-five years. Seldom has a British poem of such personal intensity had such universal range' Martin Booth 'Poems written in a style which I feel I have all my life been waiting for' Stephen Spender 'A poet of great technical accomplishment whose work insists that it is speech rather than page-bound silence' Sean O'Brien, The Oxford Companion to Twentieth-Century Poetry Tony Harrison's Collected Poems was published by Viking in 2007. Harrison is also a translator, playwright and film-maker. His highly acclaimed adaption of the Mysteries debuted at the National Theatre in 1985. In 2006 he won the Wilfred Owen Poetry Award for his recent war poetry, and in 2009 he was the inaugural winner of the PEN/Pinter Prize. Us is the eloquent and affecting debut from the talented Zaffar Kunial. In a series of approachable, lyric narratives, the poems in
Kunial's hypnotic collection look with a tender toughness at his upbringing by his English mother and Lahore-based, Kashmiri father, and the distances his own life has had to travel in between. With pinpoint precision, Kunial unlocks his familial and national languages to examine worlds to which he at once belongs and remains simultaneously estranged. Already an acknowledged star of the Faber New Poets scheme, Kunial has won admirers and awards in such measure as to ensure that Us will be one of the most talked about debuts in recent times. A revised edition of Tony Harrison's award-winning Selected Poems This indispensable new selection of Tony Harrison's poems includes over sixty poems from his famous sonnet sequence The School of Eloquence and the remarkable long poem 'v.', a meditation in a vandalized Leeds graveyard which caused enormous controversy when it was broadcast on Channel 4 in 1987 and is now regarded as one of the key poems of the late twentieth century. This substantially revised and updated edition now also features a generous selection of Harrison's most recent work, including the acclaimed poems he wrote for the Guardian on the Gulf War and then from the front line in the Bosnian War which won him the Wilfred Owen Award for Poetry in 2007. Selected Poems is a collection to be savoured by fans of Carol Ann Duffy, Seamus Heaney, Simon Armitage and Sophie Hannah. 'A voracious appetite for language. Brilliant, passionate, outrageous, abrasive, but also, as in the family sonnets, immeasurably tender' Harold Pinter 'In the front rank of contemporary British poets. Harrison's range is exhilarating, his clarity and technical mastery a sharp pleasure' Melvyn Bragg 'The poem "v." is the most outstanding social poem of the last twenty-five years. Seldom has a British poem of such personal intensity had such universal range' Martin Booth 'Poems written in a style which I feel I have all my life been waiting for' Stephen Spender 'A poet of great technical accomplishment whose work insists that it is speech rather than page-bound silence' Sean O'Brien, The Oxford Companion to Twentieth-Century Poetry A collection of poetry written in the second half of the century. Includes English, Irish, Welsh and Scots poets, as well as other nationalities living here and writing in English. Tony Harrison's v. was written during the Miners' Strike of 1984-85 when he visited his parents' grave in a Leeds cemetery and found it vandalised by obscene graffiti. Channel Four's film of v. prompted extreme political and media reaction documented in the book's second edition (1989). As a genre of poetry, the country house poem was born in the seventeenth century. As English country house society itself grew in prominence, the poem of commemoration diminished in popularity; not until the Edwardian era, when the country house as an institution began to wane, was there a renewed interest in country house poetry. As the power and influence of landed society dwindled, the country house began to haunt the English literary imagination, and our poets found in its dereliction a frequent subject and theme. This is the first book to gather modern and contemporary country house poems into one collection. Poets representing a diversity of class, race, gender, and generation offer a wide variety of perspectives: stately exteriors and interiors, crumbling ruins, gardens both wild and cultivated, and the voices of noble owners, servants, and curious visitors. The dominant note sounded is perhaps unsurprisingly elegiac, yet comic, satiric, and gothic tones appear frequently as well. The common thread is that, in response to the rapid sociological changes of the twentieth century, poets reflect on the country house as an architecturally, politically, socially, and economically potent symbol and institution, both in its heyday and in its eclipse. A play set at Greenham in the days when the women's Peace Camp was at its most active. Like the original text - Aristophanes' Lysistrata - the play is about war and peace, the relations between men and women
and the differences between the sexes, while its location and time is specific. This single long poem (later included in Harrison's Penguin Selected Poems) is about relishing the joys of life, and is set in Florida. It is illustrated with five botanical line drawings of kumquats. The drawings are printed in a pastel colour to match the cover, and kumquats. In May 2005 Penguin will publish 70 unique titles to celebrate the company's 70th birthday. The titles in the Pocket Penguins series are emblematic of the renowned breadth of quality of the Penguin list and will hark back to Penguin founder Allen Lane's vision of good books for all'. - a complete collection of previously unpublished poetry - political, tender, sexy, argumentative, passionate, and exposed. This book made front page headlines, following Channel Four's film of the poem: 'A torrent of four-letter filth' - Daily Mail. 'This work of singular nastiness' - MARY WHITEHOUSE. Includes press articles, photos, letters, and a defence by film director Richard Eyre.; "The Shadow of Hiroshima"; "Prometheus"; "Metamorphheus"; "Crossings". Shortlisted for the Man Booker Prize 2018 Shortlisted for The Goldsmiths Prize 2018 Winner of The Roehampton Poetry Prize 2018 A noir narrative written with the intensity and power of poetry, The Long Take is one of the most remarkable - and unclassifiable - books of recent years. Walker is a D-Day veteran with post-traumatic stress disorder; he can't return home to rural Nova Scotia, and looks instead to the city for freedom, anonymity and repair. As he moves from New York to Los Angeles and San Francisco we witness a crucial period of fracture in American history, one that also allowed film noir to flourish. The Dream had gone sour but - as those dark, classic movies made clear - the country needed outsiders to study and dramatise its new anxieties. While Walker tries to piece his life together, America is beginning to come apart: deeply paranoid, doubting its own certainties, riven by social and racial division, spiralling corruption and the collapse of the inner cities. The Long Take is about a good man, brutalised by war, haunted by violence and apparently doomed to return to it - yet resolved to find kindness again, in the world and in himself. Watching beauty and disintegration through the lens of the film camera and the eye of the poet, Robin Robertson's The Long Take is a work of thrilling originality. Directly inspired by events during the Gulf War, this play looks at the history of relations between the East and the West, and warfare in particular. Tony Harrison is the author of The Trackers of Oxyrhynchus. Copyright code: 03f82df14dcc42af0a0f1d775087c6b7