Absence

SUMMARY

The speaker goes back to the place where they last met up with someone important to them. Everything looks the same: the grounds are well-maintained and the fountains still flow with the same constant stream of water. Nothing suggests that the speaker's loved one is gone; there's nothing telling the speaker to move on with their life.

The unthinking birds that shake out of the trees, singing happy songs that the speaker can't enjoy, play tricks with the speaker's mind. There is no way such a pleasant scene, thinks the speaker, could contain any pain, nor could any trouble upset the steady, gentle breeze.

The fact that this place *hasn't* changed is what makes the loved one's absence feel so brutal. The rumble of an earthquake surges below the surface of this pleasant scene. All the pieces of the speaker's surroundings tremble when the speaker thinks of their loved one's name.

THEMES

LOSS, GRIEF, AND ISOLATION

Elizabeth Jennings's "Absence" captures the isolating pain of grief. Having lost someone important to them, the poem's speaker struggles to accept that the outside world hasn't changed at all in response to their inner sorrow; water fountains keep flowing, birds keep singing, and the wind keeps blowing. In short, life goes on as usual around the suffering speaker, and this makes the speaker feel even more alone. The "absence" of their loved one feels all the more "savage" because the rest of the world doesn't seem to care—or, in fact, to even notice this loss at all.

The poem begins with the speaker returning to the "place" where they "last met" a loved one. Perhaps this person broke up with the speaker, or maybe they died; the poem never specifies what's happened, and what matters is that they're no longer part of the speaker's life.

This location clearly holds special significance for the speaker, yet nothing about it reflects the speaker's loss. Everything looks and sounds as pleasant and peaceful as it always has. The water fountains in the gardens "spray[] their usual steady jet," while "thoughtless birds" sing a happy tune. The breeze is gentle and steady, and the gardens themselves remain "well-tended." In short, "Nothing [h]as changed," and there is "no sign that anything had ended." The speaker feels not just the absence of the person they've lost, then, but a failure on the world's behalf to even register that anything is different.

And this unthinking, indifferent pleasantness makes the speaker's pain doubly raw and powerful. They realize that there's no place for their "pain" in the "level breeze" and they can't "share" in the "ecstasy" of those happily-singing birds. The speaker's surroundings do not reflect the massive shift in the speaker's internal landscape, leaving the speaker to mourn alone.

The thought that there's still beauty and joy in the world doesn't make the speaker's pain any easier to bear. On the contrary, the fact that the "place was just the same" makes the loved one's absence "seem a savage force." The speaker feels isolated by the world's failure to recognize their pain, which surges through their grief-stricken mind like an "earthquake tremor" when they think of their loved one's "name." Part of the agony of grief and loss, the poem thus suggests, is that it's only truly felt by those closest to it. The rest of the world moves on, leaving it to the heartbroken to catch up.

Where this theme appears in the poem:

- Lines 1-15

LINE-BY-LINE ANALYSIS

LINES 1-3

I visited the ...
... usual steady jet;

The first-person speaker begins the poem by returning to the place where they "last met" someone important to them. Revisiting this place might be part of the speaker's grieving process, a way to come to terms with a newfound "absence" in their life.

Of course, readers don't actually *know* that the speaker has experienced a *permanent* loss yet; "last" can refer both to the *final* place the speaker saw this person and the most *recent* place the speaker saw them. The poem's title hints that the speaker won't see this person again, though the poem won't actually confirm this until line 4.

For now, the simple diction of this opening line establishes the poem's conversational, down-to-earth tone, and the end-stop adds a mournful pause before the speaker describes their visit. The speaker seems to be in a park of some sort, where they observe that "Nothing [has] changed." The place looks as it did "last" time; "the gardens" look just as pretty and well-maintained as they did during that previous visit, and the water fountains are still flowing as "usual."

These lines feature both parataxis and asyndeton, which add to the poem's straightforward, matter-of-fact tone:

> Nothing was changed, the gardens were well-tended,
> The fountains sprayed their usual steady jet;

Readers get the sense that these are just three examples among many that the speaker could choose from to illustrate the fact that this place looks like it always has. The lack of any "and" to connect these phrases also makes the lines sound quite casual, hinting at the world's indifference to the speaker's loss.

Assonance, consonance, and alliteration help to bring this garden imagery to life on the page:

> [...] the gardens were well-tended
> The fountains sprayed their usual steady jet;

There's the gentle alliteration of /w/ sounds in "were well," as well as the gentle chime of the short /e/ sound in "well-tended" and "steady jet." The hissing sibilance of "fountains sprayed their usual steady jet" conveys the splash of that water.

Altogether, the sounds of the poem feel lovely and deliberate, as though the poet has tended to the poem like a skilled gardener tends their grounds. These gentle sounds convey the beauty of this "place," which persists in spite of the speaker's pain.

Finally, these lines establish the poem's meter as a steady-sounding iambic pentameter: lines with five metrical feet that follow an unstressed-stressed pattern (da-DUM). Here's this meter at work in the first line:

> I vis- | ited | the place | where we | last met

The poem features plenty of metrical variations. For example, the second line begins with a trochee (stressed-unstressed; "Nothing"), adding emphasis to the absence in the speaker's life. Even though the reader doesn't know much yet about the speaker's situation, this opening stress indicates that the speaker feels surprised—or, perhaps, offended—to find the gardens unchanged.

LINES 4-5

> *There was no ...*
> *... me to forget.*

Lines 4 and 5 add more context to the speaker's visit, revealing that their relationship with the person mentioned in the poem's opening line has "ended." This might refer to a breakup or perhaps even a death; either way, this person is definitively out of the speaker's life.

Perhaps, in traveling back to the gardens where they last met their now-absent loved one, the speaker had hoped to find some helpful clue about what to do next. At the very least, it seems they'd expected the outside world to reflect the profound change in their life. Yet the speaker finds nothing of the sort:

> There was no sign that anything had ended
> And nothing to instruct me to forget.

There's "nothing" to suggest that the speaker has experienced a profound loss, nor is there any sign imploring them "to forget"—that is, to move on with their own life. Note, too, that line 5 features the speaker's *second* use of the word "nothing," emphasizing just how indifferent the world seems to the speaker's grief. Not *one single thing* has changed!

By this point, the poem's form becomes clear: each stanza is a quintet (meaning it contains five lines) with a regular ABABA rhyme scheme. This orderly form subtly mirrors the "well-tended" setting. The speaker might be struggling on the inside, but the speaker's surroundings—and the poem itself—remain steady.

LINES 6-10

> *The thoughtless birds ...*
> *... the level breeze.*

The speaker describes this "place" more thoroughly, focusing on the singing birds that rush out from the trees and the gentle breeze that flows through the air.

In a way, what takes place in this stanza is the opposite of pathetic fallacy, a poetic device in which a character projects their mood onto their surroundings. The natural world in this poem does exactly the opposite: the birds are joyful and the breeze is "level," while the speaker is heartbroken and distressed.

The speaker also personifies the birds as "thoughtless," which doesn't mean "non-sentient" so much as "careless." Their behavior doesn't seem appropriate to the speaker's grief-stricken mind; the birds sing ecstatically despite the speaker's pain, which feels to the speaker like a personal slight. Instead of reassuring the speaker, the environment makes them feel more isolated and alone in their grief. *How rude to sing so joyously*, the speaker seems to think, *when such a terrible thing has happened!*

These lines are filled with sibilance: "thoughtless," "shook," "Singing," "ecstasy," "share." This creates a hushed, even sinister tone, as though voices as whispering in the speaker's mind.

After the caesura following "thoughts" in line 8, the speaker plainly states the reason why the gardens now seem so strange and alienating: their "pleasures" are totally incompatible with the speaker's "pain" and "discord." That is, it seems impossible that such a pleasant scene could contain any pain at all. The sharp alliteration of "Pleasures" and "pain" adds emphasis to

the speaker's point, highlighting these two contrasting sensations.

Even the gentle wind seems out of place with how the speaker feels. It just keeps on blowing steadily, symbolizing the way the world keeps moving regardless of whatever happens to the people in it.

LINES 11-15

It was because ...
... of your name.

The fact that the gardens are "just the same" makes the "absence" of the speaker's loved one all the more painful. Rather than soothe the speaker, this sameness simply throws their pain into sharper relief. The absence in the speaker's life becomes "a savage force": something brutal and powerful. This phrase juxtaposes the pretty, tidy gardens with the wild, untameable pain of heartbreak. The sibilance of this line also makes it sound as though the speaker is bitterly hissing or spitting these words:

> That made your absence seem a savage force,

Underneath "all the gentleness" of this place, the speaker continues, is an "earthquake tremor." Merely thinking of the absent loved one's name threatens to shatter the speaker, metaphorically speaking. Their grief rises within them like shockwaves rumbling below the ground. Suddenly, even the "fountain, birds, and grass" seem like they're shaking, too (as they would in an actual earthquake). Perhaps the speaker feels like they're about to cry, convulsing with emotional pain.

In reality, however, nothing outside of the speaker is moving. This "tremor" exists only within their mind; their perspective doesn't change the outside world at all, and this only makes them feel worse. What feels like an earth-shattering event to the speaker isn't even a blip on the Richter scale.

SYMBOLS

THE LEVEL BREEZE

Most people quite enjoy a nice breath of fresh air, but here it only makes the speaker feel worse! The "level breeze" that blows through the gardens symbolizes the world's indifference to the speaker's grief and heartbreak.

The fact that the breeze is air in motion calls to mind the way that the world keeps moving, never stopping just to accommodate one person's sadness (even if it feels like it should!). This breeze is also "level," or steady and constant, consistently blowing but never too strong. No "discord" can "shake" it. The speaker's pain doesn't affect it at all, then, even as it certainly "shakes" up the speaker's own life. The fact that the breeze is gentle and, presumably, pleasant further undermines the speaker's swirling grief. If the world were to reflect the speaker's great sorrow, this wouldn't be a breeze—it would be a storm. Something that feels like a hurricane to the speaker doesn't make any difference to the outside world.

Where this symbol appears in the poem:

- **Line 10:** "the level breeze."

POETIC DEVICES

CONSONANCE

Consonance brings the poem's pleasant gardens to life on the page. Listen to the gentle sounds of lines 2-3, for example:

> the gardens were well-tended
> The fountains sprayed their usual steady jet;

"Were" and "well-tended" gently alliterate, while the sibilance of "fountains sprayed" and "steady jet" mimics the sound of that spouting water. All in all, these sounds create euphony; put simply, they sound *nice*—and that's exactly the problem! This place looks just as lovely as it did before the speaker's loss, having not changed in the slighted in response to the speaker's grief. Gentle /eh/ assonance ("well-tended" and "steady jet") adds to the lines' musical, lyrical feel.

There's more consonance in the second stanza, much of which is again sibilant. Listen to the /s/, /sh/, and /z/ sounds throughout lines 6-7:

> The thoughtless birds that shook out of the trees,
> Singing an ecstasy I could not share

These soft, hushed sounds again convey the gentle beauty of the scene at hand. The speaker's sharp, raucous pain seems utterly out of place in such a serene setting.

Line 12 dial-up this sibilance even more, though here it sounds threatening rather than peaceful:

> That made your absence seem a savage force,

These hissing, spitting sounds convey the speaker's bitter anger at the fact that the world doesn't honor their grief. Try saying these lines out loud; that "savage force" sounds downright frightening!

The spiky /k/ sounds of the poem's final two lines stand out amidst the poem's gentle music. The consonance of "earthquake," "shaken," and "thinking" help to capture the speaker's turbulent emotions, those sharp /k/ sounds shaking the poem and evoking the sharp jolt the speaker feels when

they think about the person they've lost.

Where Consonance appears in the poem:

- **Line 2:** "gardens were well-tended"
- **Line 3:** "fountains sprayed," "steady"
- **Line 6:** "thoughtless," "birds," "shook," "trees"
- **Line 7:** "Singing," "ecstasy," "share"
- **Line 8:** "Surely," "these"
- **Line 9:** "Pleasures," "pain," "bear"
- **Line 10:** "discord shake," "breeze"
- **Line 11:** "was because," "place," "was just," "same"
- **Line 12:** "absence seem," "savage force"
- **Line 14:** "earthquake"
- **Line 15:** "shaken," "thinking"

IMAGERY

Imagery sets the scene in "Absence," highlighting the sharp juxtaposition between the speaker's inner pain and their serene surroundings.

The speaker goes back to the "place" where they "last met" their now-absent loved one, which seems to be a kind of garden where people might go for a stroll to relax and enjoy the pleasant scenery. The poem's imagery plops readers right into this "place" alongside the speaker, which is apparently just as lovely as it was before the speaker's heartbreak. The gardens remain "well-tended," the water "fountains" are spraying "their usual steady jet," and the birds still chirp. Readers can hear that flock of birds rustling through the leaves of a tree as they sing a happy song, and perhaps even feel the gentle caress of the "level breeze" that flows through the scene. This place seems positively lovely, like a calm, pleasant, joyful escape from daily life.

Of course, that's exactly why the speaker feels so ill at ease! Their grief doesn't fit in with their surroundings; they can't partake in any of the beauty that surrounds them and thus feel isolated in their pain. *How obnoxious*, the speaker seems to say, *for those birds to sing their happy song or the breeze to keep chugging along while I'm feeling like this*. The imagery emphasizes the world's indifference to the speaker's pain.

Where Imagery appears in the poem:

- **Lines 2-3:** "Nothing was changed, the gardens were well-tended, / The fountains sprayed their usual steady jet;"
- **Lines 6-7:** "The thoughtless birds that shook out of the trees, / Singing an ecstasy I could not share,"
- **Lines 8-10:** "Surely in these / Pleasures there could not be a pain to bear / Or any discord shake / the level breeze / ."

JUXTAPOSITION

The poem juxtaposes the serene beauty of the speaker's surroundings with the earth-shaking pain of their grief. The sharp contrast between the constancy of these gardens and the speaker's emotional turmoil illustrates the poem's point: that the world doesn't acknowledge the speaker's pain, and their heartbreak must be suffered alone.

While the speaker's life has been thrown into disarray, the gardens remain tidy and "well-tended." While the speaker is filled with sorrow, the birds sing "an ecstasy"—a song of pure, exuberant joy that the speaker cannot "share." While the speaker's mind is plagued by discord, the "level breeze" remains steady and smooth; nothing can "shake" it up. And while a wild, "savage" force rages through the speaker's body like an "earthquake," the scene before them is marked by "gentleness."

The sharp disconnect between *self* and *place* makes the speaker feel totally alienated. "There was no sign that anything had ended," the speaker declares, "And nothing to instruct me to forget." In other words, the massive shift in the speaker's life has made no difference to the outside world, and they find no comfort in the constancy of their surroundings.

Imagine if the world *did* change in response to the speaker's grief: perhaps those gardens would be wildly overgrown, the fountain would have dried up, the birds would screech or cower in their nests, and the breeze would become a fearsome gale. But none of this happens, underscoring the fact that the speaker's grief belongs only to the speaker themselves.

Where Juxtaposition appears in the poem:

- Lines 2-5
- Lines 6-10
- Lines 11-15

PARATAXIS

The poem uses parataxis in lines 2 and 3. Here, the speaker describes re-visiting the gardens where they last saw their now-absent loved one:

> Nothing was changed, the gardens were well-tended,
> The fountains sprayed their usual steady jet;

If the tone here seems a little casual, well, that's exactly the point! The speaker observes how nothing has changed, which just doesn't seem right to them considering *their* world now seems incomplete. These lines offer quick details, as though only one small part of a list of numerous proofs of how the outside world fails to honor the speaker's inner pain. Parataxis makes these lines seem light-hearted and breezy, at odds with the speaker's mood but perfectly in line with the atmosphere of the gardens themselves. Note, too, that part of this effect comes from the lack of a conjunction word (a technique known as asyndeton), making this list feel all the more abrupt.

Where Parataxis appears in the poem:

- **Lines 2-3:** "Nothing was changed, the gardens were well-tended, / The fountains sprayed their usual steady jet;"

PERSONIFICATION

In lines 6-8, the speaker personifies the birds in the gardens:

> The thoughtless birds that shook out of the trees,
> Singing an ecstasy I could not share,
> Played cunning in my thoughts.

The birds, like everything else in this environment, don't respond to the speaker's grief. Of course, there's no real way that the birds could ever truly be aware of the speaker's emotional world. They're not literally out to mess with the speaker; they're just being birds.

But the speaker, seeing the world through the lens of their grief, seems to feel like the birds are actively being rude. They are "thoughtless," which doesn't mean "non-sentient" so much as "careless." Personifying the birds thus makes the speaker seem more alienated; the speaker is in the company of creatures that don't care for human grief or heartbreak. The birds even seem to be playing tricks on the speaker's mind ("play[ing] cunning in [their] thoughts").

The birds' song only makes the speaker's pain worse. The birds seem *so* happy, "[s]inging an ecstasy" that the speaker cannot "share." The pretty melodies seem to mock the speaker's grief, like circus music playing at a funeral. Personification makes the natural world seem outright hostile.

Where Personification appears in the poem:

- **Lines 6-8:** "The thoughtless birds that shook out of the trees, / Singing an ecstasy I could not share, / Played cunning in my thoughts."

VOCABULARY

Played cunning in my thoughts () - The speaker is saying that the birds, with their deceptively happy music, are messing with their head.

Well-tended (Line 2) - Nicely maintained.

An ecstasy (Line 7) - An expression of frenzied happiness.

Bear (Lines 8-9) - Tolerate/put up with.

Discord (Line 10) - Pain, difficulty, or restlessness.

Level (Line 10) - Even, steady, and consistent.

Savage (Line 12) - Untameable and brutal.

Tremor (Lines 13-14) - A small shake (often caused by a more serious event further away).

FORM, METER, & RHYME

FORM

"Absence" consists of three five-line stanzas, a.k.a. quintets (or quintains), each of which follows a regular meter and rhyme scheme. The neat, steady shape of the poem on the page contrasts with the speaker's turbulent, grief-stricken inner world. The poem's form seems to take its cues from the gardens themselves, appearing similarly tidy and "well-tended." The consistent shape of each stanza also echoes the fact that "nothing" has "changed" since the speaker last visited this place. Each quintain looks "just the same" as any other.

METER

"Absence" uses iambic pentameter with occasional variations. A line of iambic pentameter contains five metrical feet known as iambs, each of which follows an unstressed-stressed pattern of syllables (da-DUM). Here's that meter at work in line 5:

> And no- | thing to | instruct | me to | forget.

Iambic pentameter is a common, traditional meter that makes the poem sound quite steady and measured. This meter, along with the poem's predictable rhyme scheme and stanza length, evokes the consistency and tranquillity of the world that surrounds the speaker. The gardens still look neat, the fountain still sprays a steady stream, and the breeze is still "level." Similarly, the iambic pentameter mostly just ticks along in the background, unshaken by the speaker's grief.

There are some minor variations throughout, which prevent the poem from feeling too strict and also call attention to important moments. Check out the start of line 2, for example:

> Nothing | was changed

The first foot here swaps an iamb for a trochee (stressed-unstressed; DUM-da). This emphasizes the word "Nothing," making the speaker sound a little surprised—or even offended—to find the gardens exactly the same as last time.

RHYME SCHEME

"Absence" uses a simple rhyme scheme throughout: ABABA CDCDC EFEFE. This regular pattern, much like the use of iambic pentameter, conveys the steadiness and constancy of the speaker's surroundings. These rhymes sound nice on the surface, chiming together in a way that subtly mirrors the loveliness of the garden and the joy of the birds' song. These rhymes are dependable and perhaps even a little light-hearted in tone, at odds with the heavy, sinking feeling in the speaker's chest. The poem's rhyme scheme thus reflects the mismatch

between the speaker's inner pain and the outside world.

Note that there is one slant rhyme, which appears in the poem's final stanza: "force" and "grass" are close, but not perfect, rhymes. This subtly depicts the loved one's "absence" as wild and powerful, so much so that it *almost* breaks the chain of simple rhymes—at least in the speaker's mind.

SPEAKER

The speaker of "Absence" has recently lost a loved one. Who, exactly, they've lost and how they lost this person remains unsaid. Whether this person has died or simply broken up with the speaker, the effect is the same: they are no longer in the speaker's life, and the speaker feels their absence intensely.

The speaker retraces their steps at the poem's start, returning to "the place" where they last saw this loved one. Perhaps the speaker is hoping that this place will make them feel closer to this person or help them move on—"to forget" what they've lost. Alas, this doesn't happen; this special spot looks the same as it always has, meaning that the speaker's loss has had no effect on it. The speaker feels confused by and alienated from the outside world, which fails to react to the speaker's grief.

The speaker almost can't believe that the birds go on singing and the breeze keeps on blowing. *Surely*, the speaker seems to think, *the world should be mourning, too!* The fact that the world doesn't mourn—nor even register that a shift has taken place in the speaker's life—casts the speaker's lonely heartbreak into stark relief. They must grapple with their earth-shaking emotions entirely on their own. Grief and heartbreak, the poem implies, are deeply—and *painfully*—personal emotions.

Note, too, that the speaker addresses this absent person directly, saying "we" in the first stanza and "your absence"/"your name" in the last. There is no reply, of course, which makes the speaker seem more isolated in their sorrow.

SETTING

"Absence" takes place in a very important location—well, an important location to the speaker: the last place the speaker saw a loved one who is no longer in their life. This seems to be a park of some sort, and, on the surface, it sounds pretty lovely and serene. There are "well-tended" (that is, well-maintained) gardens, bubbling water fountains, birds singing in the trees, and a gentle breeze steadily moving through it all. Even the speaker admits: this is a world of "Pleasures" and "gentleness."

Yet all this pleasantness strikes the speaker as almost cruelly inappropriate. This setting doesn't match how the speaker feels. Those birds shouldn't be singing happy songs on such a terrible day; the breeze shouldn't be so "level" when a storm is brewing in the speaker's heart. "Nothing" about this setting reflects the fact that the speaker has experienced a massive loss, and the speaker struggles to accept that everything is exactly as was on their last visit. The beautiful, unchanging setting reflects the idea that the world always keeps chugging along, indifferent to people's pain.

CONTEXT

LITERARY CONTEXT

Elizabeth Jennings (1926-2001) was an English poet of passionate spiritual conviction. Born in the north of England, she moved to Oxford as a child and spent the rest of her life there—following in the footsteps of one of her greatest influences, fellow Oxford poet Gerard Manley Hopkins. Like Hopkins, Jennings was a devout Catholic, and she shared the earlier poet's deeply-felt sense of nature's holiness (though nature in "Absence" seems to mock the poem's speaker). Other early inspirations include W.H. Auden, Robert Graves, and Edwin Muir.

Jennings was a contemporary of Philip Larkin and Kingsley Amis, and all three were part of a loose-knit group of poets known as The Movement (notably, Jennings was the only female member of the group). Like Larkin and Amis, Jennings tended towards simple, direct language and regular poetic structures. This is clear in "Absence," which features a classic meter (iambic pentameter) and a steady rhyme scheme. Though she wrote much of her poetry in the years when writers like Allen Ginsberg were doing wild experiments with poetic form and subject, Jennings preferred a more traditional path, favoring sonnets over free-form Beat poetry.

"Absence" first appeared in Jennings's 1958 collection *A Sense of the World*, her third book of poetry. It's one among many poems in the collection that puzzle through feelings of loss and loneliness; others include "Ghosts," "The Parting," and "Song for a Departure."

HISTORICAL CONTEXT

Elizabeth Jennings's life coincided with the chaos and change of the mid-20th century. Born in 1926, she was a teenager during World War II (when her native England was regularly bombed by German airplanes). It was also around this time that Jennings became more devout in her Catholicism.

From the late '50s on, England was a place of energy, idealism, and enthusiasm, as well as a hub of style and innovation. Beatlemania kicked off the "British Invasion," in which British pop music took the world by storm, and television came into its own as an art form. All this creative energy was set against a turbulent political landscape. In Britain, as in the U.S., freedom movements for feminism, civil rights, and denuclearization clashed with old-guard politicians, and the British economy was unstable.

Against this backdrop of chaotic change, Jennings was one of many who sought constancy in older artistic and religious traditions. Jennings sometimes seemed a little out of step with the fast-moving society around her, drawing on her deep Catholic faith as a stabilizing and inspiring force.

MORE RESOURCES

EXTERNAL RESOURCES

- A Brief Biography of the Poet — Learn more about Jennings via the Poetry Archive, which also has readings of some of her other poems. (https://poetryarchive.org/poet/elizabeth-jennings/)
- An Interview with the Poet — Check out an informative article from the Catholic Herald, in which Jennings talks about her poetry and her faith. (https://catholicherald.co.uk/elizabeth-jennings/)
- The Elizabeth Jennings Project — A scholarly website about Jennings with more information on her life and work. (https://web.archive.org/web/20120321152114/http://www.elizabethjennings.org/index.php)
- Jennings Obituary — Read a Guardian write-up about the poet's life. (https://www.theguardian.com/news/2001/oct/31/guardianobituaries.books)

LITCHARTS ON OTHER ELIZABETH JENNINGS POEMS

- In Praise of Creation

HOW TO CITE

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