Home Is So Sad

SUMMARY

Home, the speaker says, is such a gloomy place. It remains in the condition it was left in, arranged to suit the most recently departed residents, as though hoping to persuade them to return. Deprived of people to make comfortable, it deteriorates instead. It seems too depressed to forget its loss and go back to what it was originally: an exuberant but long-since-failed attempt to make life the way it should be. Look, the speaker urges, at the reality of home: the framed pictures, the silverware, the sheet music stored in the piano bench, and the vase sitting there.

THEMES

HOME, LOSS, AND DISAPPOINTMENT

"Home is so Sad" laments the gloomy atmosphere one's home seems to acquire after those who lived there leave. Specifically, it describes the kind of family home that once felt full but now feels like an empty nest. Such a home is "sad," the poem argues, because it continues to reflect the personalities and preferences of the people who have left—even though they'll never live there permanently again. More poignantly, it reflects the *aspirations* of those who have left, including their unfulfilled desire for domestic happiness. A deserted home, then, becomes a monument to a failed vision of "how things ought to be," in family and in life.

The speaker personifies "Home" and describes it as "sad," as though it misses its former residents. But this sadness is really a projection of the former residents' nostalgia for home—or for what they once hoped home might be. Home, when revisited, seems "bereft" and full of loss, as if the departure of former residents represented a "theft" (of the life and activity that used to fill it). The furnishings of home still seem "Shaped to the comfort of the last to go / As if to win them back." In other words, everything at home is still arranged the way the former residents preferred, as if this inviting arrangement might convince the departed to return. The poem implies, though, that those who left have left for good. Playing on the idiom "home is where the heart is," the speaker says that the abandoned home "Ha[s] no heart" to get over its loss. It can't go back "to what it started as": a site of optimism and aspiration. It reflects the hopes its residents *used* to have, but it can't instill new ones.

Thus, "Home" becomes an embodiment of thwarted idealism, like a failed work of art. The speaker claims that home began as "A joyous shot at how things ought to be," but that this attempt has "Long fallen wide," like an arrow missing its target. The speaker then gestures toward the modest reality of "how [home] was." Though home seemed to represent a "joyous" opportunity, it never lived up to the dreams its owners invested in it. The speaker points out items commonly found in middle-to-upper-class family homes: "pictures," "cutlery," "music in the piano stool," and a "vase." These items, the speaker suggests, reflect the comforts the residents once enjoyed and the hopes they once cherished. But since they're generic, even cliché furnishings, they also reflect the mundane reality of the residents' lives.

Notably, "pictures," "music," and "vase[s]" are all linked to the arts. These items may reflect the creative aspirations of the home's former residents (for example, their desire to learn piano). But they also suggest that the residents hoped *home itself* would resemble a work of art: beautifully arranged, spiritually fulfilling, and so on. It's this idealistic vision that has "fallen wide" of the mark.

Ultimately, the poem's terse descriptions could apply to any number of homes all over the world. (Of course, many homes do not contain a "piano" or "vase"; these details suggest a middle-to-upper-class household and may hint at a degree of class aspiration.) The speaker tells the reader, "You can see how it was," as if inviting readers to project their own memories, experiences, and emotions onto the sparse description of home. Clearly, the poem assumes that the domestic "sad[ness]" it describes is an all but universal experience.

Where this theme appears in the poem:

- Lines 1-10

LINE-BY-LINE ANALYSIS

LINES 1-3

Home is so ...
... win them back.

The poem begins with a repetition of its title, followed by a period and caesura: "Home is so sad." The repetition and pause, combined with alliteration ("so sad"), make this phrase especially emphatic. It's a kind of thesis or "main idea" that will resonate throughout the poem.

In these opening lines, it's not yet clear whether the speaker is talking about their *own* home or the concept of home in general. (Or both!) As the poem goes on, however, it focuses on the "sad[ness]" of home in general, even as it loosely evokes a particular domestic setting.

After this blunt opening statement, the speaker elaborates on *why* home is sad. Using witty personification, they imagine home as a forlorn, human-like character:

> Home is so sad. It stays as it was left,
> Shaped to the comfort of the last to go
> As if to win them back.

In other words, when people leave home, home continues to reflect their personalities and preferences. All the furniture, decor, etc. remains arranged ("Shaped") in the way that suits "the last" resident(s) to leave. It's "As if," by keeping everything the way they liked, home thinks it can persuade them to return ("win them back"). This simile portrays home as *wistfully* sad—maybe even a little heartbroken. Home seems to *miss* its former residents and wish everything could go back to the way it was.

Of course, this personification is really a projection of *human* feelings. It might reflect the bittersweet nostalgia of someone who's left "Home," the loneliness of someone who's stayed behind, or both.

LINES 3-5

Instead, bereft ...
... aside the theft

Building on the simile in lines 2-3, lines 3-5 make clear that "Home" *can't* "win back" the people who once lived there. "Instead," home deteriorates—metaphorically, "withers"—in their absence, as if losing the life and energy that once sustained it. In fact, home experiences the departure of its residents as a "theft," as though something valuable has been cruelly stolen from it. (The fact that homes can literally be burgled makes this metaphor especially fitting.) Even worse, home "Ha[s] no heart" to "put aside" this "theft"; in other words, it can't get over its loss. If *home is where the heart is*, as the old saying goes, then the loss of human residents tears the heart out of a home.

Again, this is all a personification—and a projection—because homes can't really feel anything. These "bereft," "heart[broken]" feelings actually belong to *people* who stay at home while others leave, or else those who return to visit home and mourn the loss of what home once meant.

Notice that this first stanza contains three enjambments, the third of which (lines 5-6) forms a bridge to the second stanza. Enjambment often draws attention to the word preceding the line break; in this case, it adds extra emphasis to the rhyme words "bereft" and "theft," along with "go" in line 2. All three of these words relate to loss or departure (i.e., people go away from home, leaving home as bereft as a theft victim). In this way, enjambment subtly underlines the poem's core theme.

LINES 6-8

And turn again ...
... Long fallen wide.

Following the enjambment over the stanza break, lines 6-8 mark a key turn in the poem. (In fact, they contain the word "turn.") The speaker indicates that "Home" isn't just "sad" because it feels empty; it's sad because the people who lived there once aspired to so much happiness. Home used to be full of a "joyous" optimism it can no longer recover.

A simple metaphor gets this idea across; according to the speaker, home can never

> [...] turn again to what it started as,
> A joyous shot at how things ought to be,
> Long fallen wide.

When people first move into a home, in other words, they feel "joyous" optimism; they take their best "shot" at making it an ideal setting. They want their home to reflect the way life "ought to be." But domestic life is never perfect, so in later years, home reflects how the "shot" has "Long" since "fallen wide" of the mark. (Picture an arrow missing its target.) And there's no second shot—no second chance to build that perfect life—so home can never "turn again" to a site of innocent joy and optimism.

If home had "started" as a terrible place, the poem suggests, it wouldn't seem as tragic now. It's the comedown from exuberant fantasy to dreary reality that makes home "so sad."

LINES 8-10

You can see ...
... stool. That vase.

At the end of the poem, the speaker unexpectedly addresses the reader. At the same time, the speaker gestures toward some concrete features of "Home" rather than discussing the subject purely in the abstract. As a result, the poem's scenario becomes a little more immediate, as if the speaker is showing "You" (the reader) around a particular home. (Or maybe a particular *kind* of home.)

The speaker has just said, in line 7, that home begins as a fantasy of "how things ought to be." Now the speaker suggests that "You can see how it was"—that is, see for yourself what home was *really* like in practice. By way of illustration, the speaker mentions a few household items: "Look at the pictures and the cutlery. / The music in the piano stool. That vase."

What are these items supposed to prove? For one thing, they're perfectly ordinary: the kind of furnishings one might find in a generic, middle-class household of Larkin's time and place. As a result, they suggest that life at "home" was *itself* perfectly ordinary, as opposed to blissfully ideal. The "joyous" fantasy of a dream home (line 7) gave way to mundane domestic reality in

the end.

For another thing, each of these items relates in some way to art or creativity. The "pictures" might be wall art or family photos; either way, they're creative attempts to decorate the home. The "cutlery" relates to cuisine, which is a kind of art (even if it's not always regarded as such in the home). "The music in the piano stool"—that is, the sheet music stored in the piano bench—suggests that someone in this home aspired to be a pianist, or at least enjoyed entertaining their family by playing music. Finally, a "vase" is a decorative item often used to cheer up homes, but it can also be an art object of the kind found in museums.

All these links to creative pursuits suggest, symbolically, that *home itself* is like a would-be work of art. People who make a home (e.g., couples who buy a house and start a family) try to create something beautiful, spiritually satisfying, and altogether ideal. Like artists, they take "A joyous shot at how things ought to be" (line 7). Though they inevitably fall short (or "wide") of their vision, home stays put and continues to reflect their failed attempt. A visit to one's old home, then, resembles a trip to a museum of broken dreams. All the objects are still in place, so familiar, yet "So Sad."

SYMBOLS

THE VASE

The "vase" at the end of the poem symbolizes several things at once. First, like the other items mentioned in this stanza ("pictures," etc.), it's a symbol of domesticity, the kind of item you might find in an average middle-class household. Second, since vases often hold flowers or other plants used to *cheer up* a home, this vase might symbolize the kind of optimism described in line 7 ("A joyous shot at how things ought to be"). Third, vases are notoriously breakable, so this vase might represent the *fragility* of the optimism that "Home" tried to hold together.

Lastly, like "pictures" and piano "music" (lines 9-10), vases are associated with the arts. They can be modest household decorations, but they can also be art objects of the kind found in museums. And thanks to a celebrated English poem—John Keats's 1819 "Ode on a Grecian Urn"—they are sometimes associated with poetry. (An urn is a type of vase that sometimes features intricate pictures or ornamental patterns. A famous book of poetry criticism, Cleanth Brooks's 1947 *The Well Wrought Urn*, helped strengthen the conventional association between urns/vases and poetry.)

Through these associations, the vase here may suggest that "Home[s]" are like failed poetry, art, or art museums. That is, homes are carefully arranged creations that try—unsuccessfully—to reach the same kind of perfection, or offer the same kind of spiritual fulfillment, as poetry and art.

Where this symbol appears in the poem:

- **Line 10:** "That vase."

POETIC DEVICES

PERSONIFICATION

The poem personifies "Home," almost as if home were a member of the family it contains (or used to contain).

In calling home "sad," for example, the speaker not only describes the *effect* of home on those who return to visit but also personifies home *itself* as a wistful, heartbroken, human-like entity. The speaker imagines home desperately trying "to win [...] back" departed residents by retaining all the "comfort[s]" they once enjoyed. But since the attempt fails, home has no one to "please," and it loses all "heart," as if grieving the "theft" of the people it loves.

Of course, homes can't literally feel anything, so this description must be a reflection or projection of the way we humans feel about home. It's worth noting, here, how the poem evokes a home that's *mostly*, but not *entirely*, abandoned. The home is still "Shaped to the comfort" of former residents, so it can't have been sold off and cleared out entirely, or left to rot in the elements. Someone seems to have stayed behind, at least part-time, and kept it in order. So the "sad," "bereft" feeling might actually belong to *that person*—a person whose family has left the nest, perhaps—rather than the home itself. (Larkin wrote "Home Is So Sad" after visiting his widowed mother, so his personification of "Home" may have been inspired by *her* loneliness—and his own emotional response to it.)

Where Personification appears in the poem:

- Lines 1-6

ALLITERATION

The poem uses alliteration in a number of lines, primarily for emphasis. Listen to the first line, for example:

> Home is so sad. It stays as it was left,

Both here and in the title, /s/ alliteration (sibilance) underscores how gloomy home is: not just sad but "so sad." It also places a little extra weight on the word "stays," emphasizing the way "Home" remains trapped in the past after family members leave.

In line 5, alliteration adds punch to the phrase "Having no heart," further stressing the air of gloom and defeat "home" acquires over time. Alliteration also adds weight to the words

"bereft" (which shares an initial /b/ sound with "back" in line 3) and "was" (which shares a /w/ sound with "wide" in line 8):

> As if to win them back. Instead, bereft
> [...]
> Long fallen wide. You can see how it was:

Both of these words relate to loss: "bereft" means deprived or robbed, while the phrase "how it was" gestures toward the optimism that *used* to pervade "home" (but no longer does). In all of these cases, alliteration subtly heightens the poem's sense of melancholy.

Where Alliteration appears in the poem:

- **Line 1:** "so sad," "stays"
- **Line 3:** "back," "bereft"
- **Line 5:** "Having," "heart"
- **Line 8:** "wide," "was"

CAESURA

The poem contains six caesuras, several of which create notably dramatic pauses in the middle of their lines.

In line 1, for example, a full stop follows the statement "Home is so sad," which echoes the title word for word. The caesura heightens the force of this immediate repetition, so that it seems to echo powerfully throughout the rest of the poem. It's the main idea the poet wants the reader to take away.

The period after "wide" in line 8 is similarly emphatic:

> A joyous shot at how things ought to be,
> Long fallen wide. You can see how it was:

After the previous, "joyous," pause-free line, this caesura seems to bring the reader up short. It creates a miniature anticlimax, driving home the idea that the "joyous" optimism didn't pan out.

In the final line, it's what comes just *after* the pause that sounds most forceful:

> The music in the piano stool. That vase.

The final sentence fragment, "That vase," marks a variation in the poem's meter: it's a spondee (two stressed syllables) rather than an iamb (an unstressed syllable followed by a stressed one). In other words, it's already punchy and emphatic. The pause preceding it makes it even more so, lodging the final, symbolic image of the "vase" firmly in the reader's mind.

Where Caesura appears in the poem:

- **Line 1:** "sad. It"
- **Line 3:** "back. Instead, bereft"
- **Line 4:** "please, it"
- **Line 8:** "wide. You"
- **Line 10:** "stool. That"

ENJAMBMENT

The poem contains enjambments across lines 2-3, 3-4, and 5-6. The last of these bridges the two stanzas, but there are no further enjambments in the second stanza. One result is that the first stanza, while melancholy in tone, feels more structurally "open" than the second. The consistent end-stopping in the second creates a sense of rigidity and finality, echoing the poem's description of a home that once offered "joyous" possibilities and has now settled into a permanent "sad[ness]."

The enjambments also place added emphasis (i.e., emphasis that wouldn't occur in a prose sentence) on the words that fall just before the line break. All three of these words—"go," "bereft," and "theft"—relate to deprivation and loss. (The residents of the home have *gone*; the personified home feels *bereft* and empty in their absence, as if it's been the victim of a *theft*.) Thus, enjambment becomes a subtle way of reinforcing the poem's tone and themes.

Where Enjambment appears in the poem:

- **Lines 2-3:** "go / As"
- **Lines 3-4:** "bereft / Of"
- **Lines 5-6:** "theft / And"

METAPHOR

"Home Is So Sad" contains a simile and several metaphors. In other words, this short poem is packed with figurative language, which conjures up a vivid atmosphere of failure and loss.

The single simile appears in lines 2-3. According to the speaker, when a home becomes empty, it "stays" the way "it was left":

> Shaped to the comfort of the last to go
> As if to win them back.

In other words, a home stays the way it was arranged by its most recently departed residents, as though, by continuing to honor their preferences, it might persuade them to come "back." The simile makes home sound wistful, eager to "please" (line 4), and a little crestfallen at its loss.

The series of metaphors in lines 4-8 develops this idea further. Unable to win back the people who once lived there, home "withers" (line 4). On the literal level, this means that a home deteriorates in the absence of care, but the verb choice implies that it seems to lose energy and life once its residents are gone. If *home is where the heart is*, as the old idiom goes, a home

without people in it seems to lose its "heart" (line 5) or beating life force. It seems to dwell helplessly on its loss, as if it's been the victim of a "theft" (line 5).

The final metaphor describes what home "started as"—the way it felt *before* the loss. When its former residents first moved in, home represented "A joyous shot at how things ought to be": that is, a wonderful opportunity to create an ideal domestic life. But that shot has "Long fallen wide," like an arrow missing its mark. (Picture a family that tried and failed to be happy, for example.) All the idealism faded years ago, leaving only the blunt reality of "how" home really "was" (line 8).

Where Metaphor appears in the poem:

- **Lines 2-3:** "Shaped to the comfort of the last to go / As if to win them back."
- **Line 4:** "it withers so,"
- **Line 5:** "Having no heart to put aside the theft"
- **Lines 6-8:** "what it started as, / A joyous shot at how things ought to be, / Long fallen wide."

VOCABULARY

Bereft (Lines 3-4) - Deprived or robbed (of something); experiencing a state of loss.

Wide (Lines 7-8) - That is, wide of the mark. "Long fallen wide" indicates that the metaphorical "shot" (line 7) has long since missed its target; the attempt at "how things ought to be" has long since failed.

Cutlery (Line 9) - Silverware (knives, forks, spoons, etc.).

Piano stool (Line 10) - A stool or bench made for sitting on while playing piano. Here refers to a small lidded bench with a storage compartment for sheet music.

FORM, METER, & RHYME

FORM

The poem consists of two cinquains, or five-line stanzas. Each cinquain is written in iambic pentameter (meaning its lines generally follow a five-beat rhythm alternating unstressed and stressed syllables), and each is rhymed ABABA (so the poem's full rhyme scheme is ABABA CDCDC).

Larkin was skilled at combining traditional, often intricate poetic forms with smoothly readable, conversational language. This poem is no exception. Though it contains some metaphors and other poetic devices, its diction is generally plainspoken and straightforward ("Home is so sad," "You can see how it was," etc.), making the tightly woven form sound natural and unobtrusive. The word "stanza" derives from the Italian word for "room," so it's worth noting that this poem about a sad, yet "comfort[ably]" arranged home is itself arranged into neat, even, easy-to-read stanzas.

METER

The poem is written in iambic pentameter, meaning that its lines generally feature ten syllables in an alternating unstressed-stressed pattern. In other words, the rhythm of a typical line sounds like this: da-DUM, da-DUM, da-DUM, da-DUM, da-DUM. Readers can hear this pattern clearly in line 6, for instance:

And turn | again | to what | it star- | ted as,

However, like most metrical poems, this one contains some variations on the standard pattern. For example, rather than iambic (unstressed-stressed) feet, line 1 starts with a trochee (stressed-unstressed) and a spondee (stressed-stressed) before picking up the iambic pattern:

Home is | so sad. | It stays | as it | was left,

Metrical variations help the poet control the emphasis of his lines. Here, they emphasize the central word "Home" (the subject of the poem) and add extra weight to the "so" in "so sad" (thus helping to set the poem's mood). Of course, this first sentence also repeats the poem's title, adding further emphasis.

RHYME SCHEME

Both stanzas rhyme on alternating lines, so the poem's full rhyme scheme is:

ABABA CDCDC

These neatly rhymed, even-sized cinquains lend the poem a tidy arrangement, like the rooms of a comfortable home. (The word "stanza" comes from the Italian for "room," a fact Larkin may have had in mind when structuring the poem.)

The first stanza contains only full rhymes, but "as"/"was"/"vase" in the second stanza are slant rhymes. (This is true even in Larkin's accent, which rendered "vase" as *VAHZ*—listen here.) The slight imperfection of these rhymes makes the second stanza a little less satisfying to the ear, underscoring the dissatisfactions of "Home."

SPEAKER

The speaker is unidentified and doesn't refer to themselves in the first person ("I," "me," etc.). Most of the poem seems written in the third person, but the speaker uses the second person at the end, as if turning suddenly to the reader ("You can see how it was"). In fact, the speaker has a definite set of opinions about "Home," which they seem to want the reader to share. The

sudden address to "You" brings the setting into sharper focus—as if the reader is under the same roof as the speaker—and invites readers to relate the speaker's statements to their own experience.

The poem was inspired by a visit Larkin paid to his widowed mother, Eva, in 1955. At the time, his mother was living in Loughborough, England, about an hour from Larkin's hometown of Coventry, and would still have had many items from Larkin's childhood around the house. Larkin's sister, Kitty, lived nearby, but his mother had the place to herself (his father, Sydney, had died in 1948), so his visits to her were shadowed by a sense of loss. In other words, the poet and the speaker are basically the same—and the speaker's melancholy is characteristic of Larkin's work in general. However, the poem isn't strictly autobiographical; its sentiments and descriptions could apply to any number of homes.

SETTING

The setting is right there in the title: this is a poem about "Home." Although the poem was inspired by a visit Larkin paid to his mother in 1955, it isn't tied closely to the specifics of Larkin's home or family. It's more about the concept of home as a place—particularly the ideal of home versus the reality.

The speaker mostly describes home in generalized, personified terms: as a place that once seemed "joyous" and is now "sad," that seems to be ineffectually trying to "please" its former residents, and so on. However, the speaker does provide some brief physical description (lines 9-10):

> Look at the pictures and the cutlery.
> The music in the piano stool. That vase.

Even this is more a description of a *kind* of home than a *particular* home. It evokes an average, middle-class family residence of Larkin's era (mid-to-late 20th-century Britain), complete with "pictures" (likely wall art and/or family photos), "piano" (signaling family members' musical ambitions and/or taste in home entertainment), etc. For the speaker, these generic furnishings seem to reflect both the happy aspirations and the mundane reality many homes share in common.

CONTEXT

LITERARY CONTEXT

From the publication of his second collection, *The Less Deceived* (1955), until his death in 1985, Philip Larkin was one of the UK's most popular poets. The editor-critic J. D. Scott grouped Larkin, along with a number of other post-World War II English writers (including Larkin's close friend Kingsley Amis), into a school he called "The Movement." The Movement poets rejected many of the formal and stylistic experiments of the previous, modernist generation. They gravitated toward a plainer style along with characteristically English settings and themes.

Larkin published "Home Is So Sad" in his 1964 collection *The Whitsun Weddings*. This slim volume contains many of Larkin's best-loved poems and, by poetry's standards, was a huge success. Poems like "Mr Bleaney," "An Arundel Tomb," "Talking in Bed," and the title poem reflect a sense of disenchantment with family, work, sex, love, religion, and more. This attitude became strongly associated with Larkin, who once claimed that "Deprivation is for me what daffodils were for [William] Wordsworth."

In other words, "Home Is So Sad" expresses a type of disillusionment that runs throughout Larkin's poetry. Like many of his other well-known poems, including "Dockery and Son" and "This Be the Verse," it takes a skeptical or pessimistic attitude toward family and domesticity.

HISTORICAL CONTEXT

Philip Larkin was born in 1922 and died in 1985. For most of his life, then, Larkin lived under the reign of Queen Elizabeth II. Though old enough to fight in World War II, Larkin was excused from service due to poor eyesight. After the publication of *The Whitsun Weddings*—which was received well critically and sold in large numbers—Larkin received the Queen's Gold Medal for Poetry. Later in life, he turned down the position of UK Poet Laureate.

Larkin's poetry is strongly associated with the culture and atmosphere of mid-20th-century Britain. Britain narrowly avoided bankruptcy after World War II (1939-1945) and was slow to recover economically. Prosperity returned to the country during the 1950s, however, and Larkin wrote "Home Is So Sad" in the middle of that decade. These boom years brought a nationwide increase in home ownership, buoyed by government investment in the construction of new homes. Against this cultural background of relative optimism about home and family, Larkin's poetry paints a darker picture of domestic life, informed in part by his troubled relationship with his own parents.

According to Larkin's biographer Andrew Motion, Larkin wrote "Home Is So Sad" during a visit to his widowed mother in 1955. Larkin and his sister Kitty grew up in a middle-class household in Coventry, England, but their mother had by that time moved to the town of Loughborough, about an hour away. Though inspired by Larkin's own family, the poem omits autobiographical details and comments on the more general experience of visiting one's old home.

MORE RESOURCES

EXTERNAL RESOURCES

- More on "The Movement" — Read the British Library's introduction to the literary group with which Larkin was associated. (https://www.bl.uk/20th-century-literature/articles/the-1950s-english-literatures-angry-decade)
- The Poet's Life and Work — Read a biography of Larkin at the Poetry Foundation. (https://www.poetryfoundation.org/poets/philip-larkin)
- The Poem Aloud — Listen to Philip Larkin read "Home Is So Sad." (https://www.youtube.com/watch?v=Ru1mrT-rBuM&list=PLJq9o_rmc5aAHXMgExXMZHIlKX1GJS8qI&index=10)
- A Chat with Larkin — Watch a 1964 interview with the poet. (https://www.youtube.com/watch?v=Coe11pgoj8E)
- A Larkin Documentary — Watch a short film about the life and work of Philip Larkin. (https://www.youtube.com/watch?v=dqa6L22m0rY)

LITCHARTS ON OTHER PHILIP LARKIN POEMS

- Afternoons
- An Arundel Tomb
- A Study of Reading Habits
- Church Going
- Coming
- MCMXIV
- Mr Bleaney
- Poetry of Departures
- The Trees
- The Whitsun Weddings
- This Be The Verse
- Water

HOW TO CITE

MLA

Allen, Austin. "*Home Is So Sad.*" *LitCharts*. LitCharts LLC, 18 Aug 2022. Web. 24 Aug 2022.

CHICAGO MANUAL

Allen, Austin. "*Home Is So Sad.*" LitCharts LLC, August 18, 2022. Retrieved August 24, 2022. https://www.litcharts.com/poetry/philip-larkin/home-is-so-sad.