

## *Electric Light Seamus Heaney*

Field Work is the record of four years during which Seamus Heaney left the violence of Belfast to settle in a country cottage with his family in Glanmore, County Wicklow. Heeding "an early warning system to get back inside my own head," Heaney wrote poems with a new strength and maturity, moving from the political concerns of his landmark volume *North* to a more personal, contemplative approach to the world and to his own writing. In *Field Work* he "brings a meditative music to bear upon fundamental themes of person and place, the mutuality of ourselves and the world" (Denis Donoghue, *The New*

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York Times Book Review).

More than most contemporary poets, Seamus Heaney's work reflects a search for personal and cultural identity, a desire to come to terms with his own unique heritage. In this study, Floyd Collins develops a model of crisis that proves an apt tool for assessing Seamus Heaney's poetic career. In his assessment of Heaney's literary influences, Collins establishes the crisis of identity as a palpable reality for such predecessors as William Butler Yeats, Patrick Kavanagh, James Joyce, and other Irish writers. Inevitably intertwined with his upbringing as a rural Catholic in Ulster, Heaney's complex and ongoing responses to his literary ancestors are a crucial part of his poetic identity.

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Though he recognizes elements of his own crisis in their lives and work, he is unable to emulate them without qualification; thus, they have functioned as significant sources of positive and negative identity throughout his career. Heaney's confrontations with Yeats and Joyce in particular receive special emphasis here. Collins also considers Heaney's work as a translator, which has provided fresh voices, new masks, and the reassuring continuity of a native literary tradition that emerged long before Yeats and Joyce. Collins also weighs the critical reception of Heaney's works and the pressures placed on contemporary Irish poets to respond to the Troubles. Though first and foremost a literary study, Seamus

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Heaney: The Crisis of Identity places Heaney's work within a broad scholarly matrix, drawing on folklore, archaeology, geography, cultural studies, psychology, and history to clarify the impact of Heaney's native culture upon his life and poetry.

The poet's 1923 debut features some of his most famous works, including "Thirteen Ways of Looking at a Blackbird," "The Emperor of Ice-Cream," and "Peter Quince at the Clavier."

As selected by the author, *Opened Ground* includes the essential work from Heaney's twelve previous books of poetry, as well as new sequences drawn from two of his landmark translations, *The Cure at Troy* and *Sweeney Astray*, and several

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previously uncollected poems. Heaney's voice is like no other--"by turns mythological and journalistic, rural and sophisticated, reminiscent and impatient, stern and yielding, curt and expansive" (Helen Vendler, *The New Yorker*)--and this is a one-volume testament to the musicality and precision of that voice. The book closes with Heaney's Nobel Lecture:

"Crediting Poetry."

An Architectural History

Interviews with Seamus Heaney

Seamus Heaney's "Electric Light"

The Place of Writing

Crediting Poetry

The Later Poetry of Seamus Heaney

Nobel laureate Seamus Heaney's first collection of prose,

*Preoccupations*, begins with a

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vivid account of his early years on his father's farm in Northern Ireland and his coming of age as a student and teacher in Belfast. Subsequent essays include critical work on Gerard Manley Hopkins, William Wordsworth, John Keats, Robert Lowell, William Butler Yeats, John Montague, Patrick Kavanagh, Ted Hughes, Geoffrey Hill, and Philip Larkin.

A vivid and original account of one of Ireland's greatest poets by an acclaimed Irish historian and literary biographer The most important Irish poet of the postwar era, Seamus Heaney rose to prominence as his native Northern Ireland descended into sectarian violence. A national

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figure at a time when nationality was deeply contested, Heaney also won international acclaim, culminating in the Nobel Prize for Literature in 1995. In *On Seamus Heaney*, leading Irish historian and literary critic R. F. Foster gives an incisive and eloquent account of the poet and his work against the background of a changing Ireland. Drawing on unpublished drafts and correspondence, Foster provides illuminating and personal interpretations of Heaney's work. Though a deeply charismatic figure, Heaney refused to don the mantle of public spokesperson, and Foster identifies a deliberate evasiveness and creative

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ambiguity in his poetry. In this, and in Heaney's evocation of a disappearing rural Ireland haunted by political violence, Foster finds parallels with the other towering figure of Irish poetry, W. B. Yeats. Foster also discusses Heaney's cosmopolitanism, his support for dissident poets abroad, and his increasing focus in his later work on death and spiritual transcendence. Above all, Foster examines how Heaney created an extraordinary connection with an exceptionally wide readership, giving him an authority and power unique among contemporary writers. Combining a vivid account of Heaney's life and a



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compelling reading of his entire oeuvre, *On Seamus Heaney* extends our understanding of the man as it enriches our appreciation of his poetry.

A Boston Globe Best Poetry Book of 2011 Winner of the 2011 Griffin Poetry Prize Winner of the 2011 Poetry Now Award *Seamus Heaney's* new collection elicits continuities and solidarities, between husband and wife, child and parent, then and now, inside an intently remembered present—the stepping stones of the day, the weight and heft of what is passed from hand to hand, lifted and lowered. *Human Chain* also broaches larger questions of transmission, of lifelines to the

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inherited past. There are newly minted versions of anonymous early Irish lyrics, poems that stand at the crossroads of oral and written, and other "hermit songs" that weigh equally in their balance the craft of scribe and the poet's early calling as scholar. A remarkable sequence entitled "Route 101" plots the descent into the underworld in the Aeneid against single moments in the arc of a life, from a 1950s childhood to the birth of a first grandchild. Other poems display a Virgilian pietas for the dead—friends, neighbors, family—that is yet wholly and movingly vernacular. Human Chain also includes a poetic "herbal" adapted from the

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Breton poet Guillevic—lyrics as delicate as ferns, which puzzle briefly over the world of things and landscapes that exclude human speech, while affirming the interconnectedness of phenomena, as of a self-sufficiency in which we too are included.

Graham Greene's gripping thriller about a man who knew too much. It is 1941 and bombs have turned London into the front line of a world war. In the shadows of the Blitz, Hitler's agents are running a blackmail operation to obtain documents that could bring the nation to instant defeat.

Arthur Rowe, a man once convicted of a notorious mercy

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killing, stumbles onto a German spy operation in Bloomsbury and must be silenced. But even with his memory taken from him, he is still a very dangerous witness. A taut thriller and a haunting exploration of pity, love, and guilt, *The Ministry of Fear* is universally acknowledged as one of the greatest of all spy novels. With an introduction by Professor Richard Greene.

The Redress of Poetry

Selected Prose 1971-2001

Sweeney Astray

A Version of Sophocles' *Antigone*

*Beowulf* (Bilingual Edition)

Opened Ground

***Three prominent contemporary  
poets explore the relationship***

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*between Frost's character and his works*

*Presents a new translation of the Anglo-Saxon epic chronicling the heroic adventures of Beowulf, the Scandinavian warrior who saves his people from the ravages of the monster Grendel and Grendel's mother.*

*The Dream Songs is widely seen as Berryman's masterpiece, an impressively vast and varied collection of poems that is in itself a single, sprawling, ever-shifting poem. The songs in this great work are thus offered in many different tones, moods, and guises, although their form, Berryman's idiosyncratic reworking of the*

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*sonnet, remains more or less constant. Combining all of Berryman's earlier 77 Dream Songs (which won the 1965 Pulitzer Prize) and His Toy, His Dream, His Rest (which won the 1969 National Book Award), this one-volume edition contains no fewer than 385 entries in what the critic Denis Donoghue has called Berryman's "dream diary." The book also has an index of first lines, an index of titles, and a note by the author.*

*Sophocles' play, first staged in the fifth century B.C., stands as a timely exploration of the conflict between those who affirm the individual's human rights and those who must protect the state's security.*

*During the War of the Seven Against Thebes, Antigone, the daughter of Oedipus, learns that her brothers have killed each other, having been forced onto opposing sides of the battle. When Creon, king of Thebes, grants burial of one but not the "treacherous" other, Antigone defies his order, believing it her duty to bury all of her close kin. Enraged, Creon condemns her to death, and his soldiers wall her up in a tomb. While Creon eventually agrees to Antigone's release, it is too late: She takes her own life, initiating a tragic repetition of events in her family's history. In this outstanding new translation, commissioned by*

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*Ireland's renowned Abbey Theatre to commemorate its centenary, Seamus Heaney exposes the darkness and the humanity in Sophocles' masterpiece, and inks it with his own modern and masterly touch.*

*The Dream Songs  
An Anthology of Poetry  
Station Island  
Aeneid Book VI*

*Selected Poems 1988-2013*

*Seamus Heaney*

An account of the life and work of the renowned contemporary poet charts his experiences before and after winning the 1995 Nobel Prize in Literature while discussing the artistic and



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ethical challenges he faced during the years of the Ulster Troubles.

Ranging from short takes to conversational poems, a pre-Socratic collection of poetry about origins and oracles explores the places from where things start, the ground of understanding, whether in Arcadia or Anahorish, the sanctuary at Epidaurus, or the Bann valley in County Derry. Reprint.

Seeing Things (1991), as Edward Hirsch wrote in The New York Times Book Review, "is a book of thresholds and crossings, of losses balanced by marvels, of casting and gathering and

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the hushed, contrary air  
between water and sky, earth  
and heaven." Along with  
translations from the Aeneid  
and the Inferno, this book  
offers several poems about  
Seamus Heaney's late father.  
Sweeney Astray is Seamus  
Heaney's version of the  
medieval Irish work Buile  
Suibne. Its hero, Mad  
Sweeney, undergoes a series  
of purgatorial adventures  
after he is cursed by a  
saint and turned into a bird  
at the Battle of Moira.  
Heaney's translation not  
only restores to us a work  
of historical and literary  
importance but offers the  
genius of one of our  
greatest living poets to

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reinforce its claims on the reader of contemporary literature.

**Finders Keepers**

**The Burial at Thebes**

**All The Realms Of Whisper**

**Stepping Stones**

**An Introduction**

**The Clothes Shrine**

How electric light created new spaces that transformed the built environment and the perception of modern architecture. In this book, Sandy Isenstadt examines electric light as a form of architecture—as a new, uniquely modern kind of building material. Electric light was more than just a

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novel way of brightening a room or illuminating a streetscape; it brought with it new ways of perceiving and experiencing space itself. If modernity can be characterized by rapid, incessant change, and modernism as the creative response to such change, Isenstadt argues, then electricity—instantaneous, malleable, ubiquitous, evanescent—is modernity's medium. Isenstadt shows how the introduction of electric lighting at the end of the nineteenth century created new architectural

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spaces that altered and sometimes eclipsed previously existing spaces. He constructs an architectural history of these new spaces through five examples, ranging from the tangible miracle of the light switch to the immaterial and borderless gloom of the wartime blackout. He describes what it means when an ordinary person can play God by flipping a switch; when the roving cone of automobile headlights places driver and passenger at the vertex of a luminous cavity; when lighting in

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factories is seen to enhance productivity; when Times Square became an emblem of illuminated commercial speech; and when the absence of electric light in a blackout produced a new type of space. In this book, the first sustained examination of the spatial effects of electric lighting, Izenstadt reconceives modernism in architecture to account for the new perceptual conditions and visual habits that followed widespread electrification. With this collection, first published in 1975, Heaney

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located a myth which allowed him to articulate a vision of Ireland--its people, history, and landscape--and which gave his poems direction, cohesion, and cumulative power. In North, the Irish experience is refracted through images drawn from different parts of the Northern European experience, and the idea of the north allows the poet to contemplate the violence on his home ground in relation to memories of the Scandinavian and English invasions which have marked Irish history so

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indelibly.

A powerful new collection by the bestselling translator of Beowulf. In the finland of perch, the fenland of alder, on air That is water, on carpets of Bann stream, on hold In the everything flows and steady go of the world.

--from "Perch" Seamus Heaney's new collection travels widely in time and space, visiting the sites of the classical world and revisiting the poet's childhood: rural electrification and the light of ancient evenings are reconciled within the orbit of



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a single lifetime. This is a book about origins (not least, the origins of words) and oracles: the places where things start from, the ground of understanding -- whether in Arcadia or Anahorish, the sanctuary at Epidaurus or the Bann valley in County Derry. *Electric Light* ranges from short takes to conversation poems. The pre-Socratic wisdom that everything flows is held in tension with the elegizing of friends and fellow poets. These gifts of recollection renew the poet's calling to assign things their proper

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names; once again Heaney can be heard extending his word hoard and roll call in this, his eleventh collection. *The Soul Exceeds its Circumstances* brings together sixteen of the most prominent scholars who have written on Seamus Heaney to examine the Nobel Prize winner's later poetry from a variety of critical and theoretical perspectives. While a great deal of attention has been devoted to Heaney's early and middle poems—the Bog Poems in particular—this book focuses on the poetry

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collected in Heaney's *Seeing Things* (1991), *The Spirit Level* (1996), *Electric Light* (2001), *District and Circle* (2006), and *Human Chain* (2010) as a thematically connected set of writings. The starting point of the essays in this collection is that these later poems can be grouped in terms of style, theme, approach, and intertextuality. They develop themes that were apparent in Heaney's earlier work, but they also break with these themes and address issues that are radically different from those of the earlier

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collections. The essays are divided into five sections, focusing on ideas of death, the later style, translation and transnational poetics, luminous things and gifts, and usual and unusual spaces. A number of the contributors see Heaney as stressing the literary over the actual and as always looking at the interstices and positions of liminality and complexity. His use of literary references in his later poetry exemplifies his search for literary avatars against whom he can test his own ideas and with whom he

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can enter into an aesthetic and ethical dialogue. The essayists cover a great deal of Heaney's debts to classical and modern literature—in the original languages and in translations—and demonstrate the degree to which the streets on which Heaney walked and wrote were two-way: he was influenced by Virgil, Petrarch, Milosz, Wordsworth, Keats, Rilke, and others and, in turn, had an impact on contemporary poets. This remarkable collection will appeal to

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scholars and literary critics, undergraduates as well as graduate students, and to the many general readers of Heaney's poetry.

North

Electric Light

Field Work

A New Verse Translation

Preoccupations

A Volume of Modern

Pastorals

'Seamus Heaney has gone beyond the themes of his earlier poetry and has made the giant step towards the most ambitious, most intractable themes of maturity. The power of this book comes from a sense that he is reaching out towards a type of

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desolation and of isolation without which no imagination can be seen to have grown up.' Eavan Boland, Irish Times 'Keyed and pitched unlike any other significant poet at work in the language anywhere.' Harold Bloom, Times Literary Supplement

The title poem of this collection, set on an Irish island, tells of a pilgrim on an inner journey that leads him back into the world that formed him, and then forward to face the crises of the present. Writing in The Washington Post Book World, Hugh Kenner called the narrative sequence in Seamus Heaney's Station Island "as fine a long poem as we've had in fifty years."

Whether autobiographical, topical, or specifically literary, these writings

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circle the central preoccupying questions of Seamus Heaney's career: "How should a poet properly live and write? What is his relationship to be to his own voice, his own place, his literary heritage and the contemporary world?" Along with a selection from the poet's three previous collections of prose (Preoccupations, The Government of the Tongue, and The Redress of Poetry), the present volume includes Heaney's finest lectures and a rich variety of pieces not previously collected in volume form, ranging from short newspaper articles to radio commentaries. In its soundings of a wide range of poets -- Irish and British, American and Eastern European, predecessors and



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contemporaries -- Finders Keepers is, as its title indicates, "an announcement of both excitement and possession."

Seamus Heaney's Nobel Lecture, captured here in *Crediting Poetry*, is a powerful defense of poetry as "the ship and the anchor" of our spirit within an ocean of violent, divisive politics and "world-sorrow."

Beginning with the "creaturely existence" of his childhood in a thatched farmstead in rural County Derry, Heaney traces his path in "the wideness of language." It is a way forged by listening: to the "burbles and squeaks" of BBC and Radio Eireann from a wireless speaker, to the triple-rhyme in a line of Yeats', but also to the sound of gunfire in

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Ulster and the keening desolation of all the "wounded spots on the face of the earth." Out of all these sounds Heaney discovers the necessity of poetic order--"an order where we can at last grow up to that which we store up as we grew." It is poetry's ability to convey the forces of the marvelous and the murderous together, Heaney writes, that gives it "at once a buoyancy and a holding," and persuades us of its "truth to life." Heaney's lecture not only finds a way of crediting poetry "without anxiety or apology," but it persuades us, eloquently and gracefully, of the "rightness" and "thereness" of our veritable human being.

A Version from the Irish  
Poems by W.H.Auden

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Poetry Of Seamus Heaney  
Selected Prose, 1968-1978  
100 Poems

The Crisis of Identity

*A masterpiece from one of the greatest poets of the century In a momentous publication, Seamus Heaney's translation of Book VI of the Aeneid, Virgil's epic poem composed sometime between 29 and 19 BC, follows the hero, Aeneas, on his descent into the underworld. In Stepping Stones, a book of interviews conducted by Dennis O'Driscoll, Heaney acknowledged the significance of the poem to his writing, noting that "there's one Virgilian journey that has indeed been a constant presence, and that is Aeneas's venture into the underworld. The motifs in Book VI have been in my*

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*head for years--the golden bough, Charon's barge, the quest to meet the shade of the father." In this new translation, Heaney employs the same deft handling of the original combined with the immediacy of language and sophisticated poetic voice as was on show in his translation of Beowulf, a reimagining which, in the words of James Wood, "created something imperishable and great that is stainless--stainless, because its force as poetry makes it untouchable by the claw of literalism: it lives singly, as an English language poem."*

*Selected poems from a Nobel laureate Seamus Heaney had the idea to make a personal selection of poems from across the entire arc of his writing life, a collection small yet comprehensive enough to serve as an introduction for all comers. He never managed to do*

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*this himself, but now, finally, the project has been returned to, resulting in an intimate gathering of poems chosen and introduced by the Heaney family. No other selection of Heaney's poems exists that has such a broad range, drawing from the first to the last of his prizewinning collections. In 100 Poems, readers will enjoy the most loved and celebrated poems, and will discover new favorites. It is a singular and welcoming anthology, reaching far and wide, for now and for years to come.*

*Door into the Dark, Seamus Heaney's second collection of poems, first appeared in 1969. Already his widely celebrated gifts of precision, thoughtfulness, and musicality were everywhere apparent.*

*Electric Light travels widely in time and space, visiting the sites of the classical*

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*world, revisiting the poet's childhood: rural electrification and the light of ancient evenings are reconciled within the orbit of a single lifetime. This is a book about origins (not least the origins of words) and oracles: the places where things start from, the ground of understanding - whether in Arcadia or Anahorish, the sanctuary at Epidaurus or the Bann valley in County Derry. Electric Light ranges from short takes ('glosses') to conversation poems whose cunning passagework gives rein to 'the must and drift of talk'; other poems are arranged in sections, their separate cargoes docked alongside each other to reveal a hidden and curative connection. The presocratic wisdom that everything flows is held in tension with the fixities of remembrance: elegising friends and fellow poets,*

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*naming 'the real names' of contemporaries behind the Shakespearean roles they played at school. These gifts of recollection renew the poet's calling to assign to things their proper names. The resulting poems are full of delicately prescriptive tonalities, where Heaney can be heard extending his word-hoard and rollcall in this, his eleventh collection.*

*Human Chain*

*Look Stranger*

*The Nobel Lecture*

*Wintering Out*

*Seeing Things*

*"The Soul Exceeds Its Circumstances"*

**An up-to-date overview of Heaney's career thus far, with detailed readings of all his major publications.**

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**Gathers a wide selection of poems by British and American authors, including Frost, Ginsberg, Graves, Eliot, Hardy, Sharkespeare, Tennyson, Wordsworth, and Auden. The first detailed introduction to the entirety of Seamus Heaneys work This study will enable readers to gain clearer understanding of the life and major works of Seamus Heaney. It considers literary influences on Heaney, ranging from English poets such as Wordsworth, Hughes, and Auden to Irish poets such as Kavanagh and Yeats to world poets such as Virgil and Dante. It shows how Heaney was closely attuned to poetry's impact on daily life and current events even as he articulated a convincing apologia**



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**for poetry's own life and integrity. Discussing Heaney's deep immersion in Irish Catholicism, this book demonstrates how faith influenced his belief system, poetry and politics. Finally, it also considers how deeply Heaney's artistic endeavours were intertwined with politics in Northern Ireland, especially through his embrace of constitutional nationalism but rejection of physical force republicanism.**

**Key Features** Includes sections on biography, historical, cultural and political contexts, poetry and other genres, as well as a concluding section on primary works and secondary criticism Pays special attention to the marriage of form and content in the poetry and how

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**they work together to express subtle shades of meaning Offers close readings of Heaney's canonical poems throughout his career, including the early seminal poems such as Digging, the abog poems, and his many elegies, such as Casualty, Station Island, and Clearances Draws on drafts of the poems and prose at the Heaney archives at Emory University and the National Library of Ireland**

**Heaney's ten lectures as Professor of Poetry at Oxford, collected here in The Redress of Poetry, explore the poetry of a wide range of writers, from Christopher Marlowe to John Clare to Oscar Wilde. Whether he concentrates on moments in the works under discussion, or is**

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**concerned to advance his general subject, Heaney's insight and eloquence are themselves of poetic order.**

**District and Circle**

**The Cambridge Companion to  
Seamus Heaney**

**Door into the Dark**

**The Rattle Bag**

**Homage to Robert Frost**

**Selected Poems, 1966-1996**

A new edition of the later selected work of a Nobel Prize-winning poet Often considered to be "the greatest poet of our age" (The Guardian), Seamus Heaney was awarded the Nobel Prize in Literature in

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1995 "for works of lyrical beauty and ethical depth, which exalt everyday miracles and the living past." He saw poetry as a vocation and credited it with "the power to persuade the vulnerable part of our consciousness of its rightness in spite of the evidence of wrongness all around it, the power to remind us that we are hunters and gatherers of values." Paul Muldoon wrote that Heaney was "the only poet I can think of who was recognized worldwide as having moral as well as literary authority." Shortly

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before his death in 2013, Seamus Heaney began to compile *Selected Poems 1988 – 2013*, and although he was unable to complete the project, his choices have been followed here. This volume encapsulates the finest work from *Seeing Things* (1991) with its lines of loss and revelation; *The Spirit Level* (1996) where we experience "the poem as ploughshare that turns time / Up and over."; the landmark translation of *Beowulf* (1999); *Electric Light* (2001), a book of origins and oracles; and his final

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collections, *District and Circle* (2006) and *Human Chain* (2010), which limn the interconnectedness of being, our lifelines to our inherited past.

Seamus Heaney's new collection starts "In an age of bare hands and cast iron" and ends as "The automatic lock / clunks shut" in the eerie new conditions of a menaced twenty-first century. In their haunted, almost visionary clarity, the poems assay the weight and worth of what has been held in the hand and in the memory. Images out of a childhood spent safe from the

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horrors of World War II –  
railway sleepers, a  
sledgehammer, the  
"heavyweight / Silence" of  
"Cattle out in rain" – are  
colored by a strongly  
contemporary sense that  
"Anything can happen," and  
other images from the  
dangerous present – a  
journey on the Underground,  
a melting glacier – are fraught  
with this same anxiety. But  
District and Circle, which  
includes a number of prose  
poems and translations, offers  
resistance as the poet gathers  
his staying powers and stands  
his ground in the hiding

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places of love and excited language. In a sequence like "The Tollund Man in Springtime" and in several poems which "do the rounds of the district" – its known roads and rivers and trees, its familiar and unfamiliar ghosts – the gravity of memorial is transformed into the grace of recollection. With more relish and conviction than ever, Seamus Heaney maintains his trust in the obduracy of workaday realities and the mystery of everyday renewals. *District and Circle* is the winner of the 2007 Poetry Now award and the



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2006 T.S. Eliot Prize for  
Poetry.

Harmonium

The Ministry of Fear

On Seamus Heaney

Poems