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Field Work

'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 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

Death of a Naturalist

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 twentieth-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 horrors of World War II - railway sleepers, a sledgehammer, the 'heavyweight silence' of cattle out in rain - are coloured 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 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.

Finders Keepers

A new collection by the Nobel Prize-winning writer contains pieces that evince a childhood spent safe from the horrors of World War II, a journey on the Underground, and a melting glacier, in a volume that includes a number of prose poems and translations.

The Burial at Thebes

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 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 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 2006 T.S. Eliot Prize for Poetry.

A Quest for Remembrance

Seamus Heaney was 'the greatest poet of our age' (Guardian). From his remarkable debut in 1966, he pioneered the poetry of our times across five decades of cultural and political change, and was awarded the Nobel Prize in Literature in 1995. *Field Work*, his fifth volume, from 1979, is a collection of poems that were among the finest he would ever write. Inspired by the four years that Heaney and his family spent in rural County Wicklow after leaving the violence of Belfast, *Field Work* is one of the poet's most celebrated volumes. The collection contains some of his best-loved poems, 'Oysters', 'Casualty', 'The Otter', 'The Strand at Lough Beg', and 'The Skunk', as well as his defining sequence 'Glanmore Sonnets'.

New Selected Poems 1966-1987

Gathers a wide selection of poems by British and American authors, including Frost, Ginsberg, Graves, Eliot, Hardy, Shakespeare, Tennyson, Wordsworth, and Auden.

Wintering Out

Originally published in 1979, *Moortown Diary* is the updated version of Ted Hughes's acclaimed Devon farming sequence, written over a period of several years during which he was spending almost every day outside, either gardening or farming. The introduction and notes (added in 1989) sketch in the background from which these remarkable poems emerged as an improvised verse journal, sparsely edited, coalescing spontaneously on the page. 'Moortown Diary keeps its eye firmly on the creatures behind the language. It's written in the style of

Hughes's play translations: very swift and bright and urgent and speakable Hughes strips away the protective layers - the soundproofed ears, the double-glazed eyes - that prevent us making contact with anything outside ourselves. Right now, I can't think of anything more important than that kind of poem. Because we're not just here to think about literature. We're here to try to wake up.' Alice Oswald, *The Guardian* 'It grips your heart, and your intestines, like a vice from the first page. He makes language as physical as a bruise, and in these poems beauty and tenderness blend with violence.' John Carey, *Sunday Times* 'The Moortown sequence includes some of Hughes's finest poems They are like no other poems I have read, with a degree of intensity, sanity and grace that he has never equalled.' Anthony Thwaite, *Times Literary Supplement*

The Haw Lantern

Widely and justly celebrated for his flawless handling of the lyric, Seamus Heaney is here shown venturing into new imaginative territory. Poems exploring the theme of loss, and in particular a sonnet sequence concerning the death of the poet's mother, are joined in *The Haw Lantern* by meditations on the conscience of the writer and exercises in an allegorical vein that will both surprise and delight the many admirers of his previous work. 'More than other poet since Wordsworth he can make us understand that the outside world is not outside, but what we are made of.' John Carey, *Sunday Times*

The Cambridge Companion to Seamus Heaney

Whether autobiographical, topical, or specifically literary, these writings 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 contemporaries -- *Finders Keepers* is, as its title indicates, "an announcement of both excitement and possession."

The Poet's Mistake

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 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 stored 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.

Aeneid Book VI

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.

Opened Ground

Poet and critic are well met, as one of our best writers on poetry takes up one of the world's great poets. Whereas other books on the Nobel laureate Seamus Heaney have dwelt chiefly on the biographical, geographical, and political aspects of his writing, this book looks squarely and deeply at Heaney's poetry as art.

North

In *The Spirit Level*, as ever with Seamus Heaney, personal memory and humble domestic objects -- a whitewash brush, a sofa, a swing -- are endowed with talismanic significance, and throughout the collection he addresses his growing concerns, which inevitably include the political situation in his native Northern Ireland, in a poetry that never ceases to be fluid, alert, and completely truthful.

Seamus Heaney

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 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.

Crediting Poetry

The title poem from this collection is set on an island that has been a site of pilgrimage in Ireland for over a thousand years. A narrative sequence, it is an autobiographical quest concerned with 'the growth of a poet's mind'. The long

poem is preceded by a section of shorter lyrics and leads into a third group of poems in which the poet's voice is at one with the voice of the legendary mad King Sweeney. 'Surpasses even what one might reasonably expect from this magnificently gifted poet.' John Carey, Sunday Times

A Shiver

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

Field Work

Moortown Diary

The first detailed introduction to the entirety of Seamus Heaney's 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 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 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.

The Rattle Bag

Composed towards the end of the first millennium, the Anglo-Saxon poem *Beowulf* is one of the great Northern epics and a classic of European literature. In his new translation, Seamus Heaney has produced a work which is both true, line by line, to the original poem, and an expression, in its language and music, of something fundamental to his own creative gift. The poem is about encountering the monstrous, defeating it, and then having to live on, physically and psychically exposed, in that exhausted aftermath. It is not hard to draw parallels between this story and the history of the twentieth century, nor can Heaney's *Beowulf* fail to be

read partly in the light of his Northern Irish upbringing. But it also transcends such considerations, telling us psychological and spiritual truths that are permanent and liberating.

Seamus Heaney and the End of Catholic Ireland

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 York Times Book Review*).

District and Circle

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

District and Circle

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 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."

"The Soul Exceeds Its Circumstances"

With this collection, first published in 1975, Heaney 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 indelibly.

Seeing Things

A collection of new poems by Nobel Laureate Seamus Heaney.

Poems, 1965-1975

A Quest for Remembrance: The Underworld in Classical and Modern literature brings together a range of arguments exploring connections between the descent into the underworld, also known as katabasis, and various forms of memory. Its chapters investigate the uses of the descent topos both in antiquity and in the reception of classical literature in the nineteenth to twenty-first centuries. In the process, the volume explores how the hero's quest into the underworld engages with the theme of recovering memories from the past. At the same time, we aim to foreground how the narrative format itself is concerned with forms of commemoration ranging from trans-cultural memory, remembering the literary and intellectual canon, to commemorating important historical events that might otherwise be forgotten. Through highlighting this duality this collection aims to introduce the descent narrative as its own literary genre, a 'memorious genre' related to but distinct from the quest narrative.

Sweeney Astray

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 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 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.

Door into the Dark

This volume gathers nearly all of the poems from Heaney's first four collections: *Death of a Naturalist* (1966), *Door into the Dark* (1969), *Wintering Out* (1972), and *North* (1975). This volume gathers nearly all of the poems from Heaney's first four collections: *Death of a Naturalist* (1966), *Door into the Dark* (1969), *Wintering Out* (1972), and *North* (1975).

Beowulf

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

Stepping Stones

"Traces the similarities between religious developments in Ireland during the twentieth century and the evolution of Seamus Heaney's poetry and of his understanding of his religious self"--

District and Circle

Death of a Naturalist (1966) marked the auspicious debut of Seamus Heaney, a universally acclaimed master of modern literature. As a first book of poems, it is remarkable for its accurate perceptions and rich linguistic gifts.

Seamus Heaney

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 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.

The Spirit Level

A powerful new collection by the bestselling translator of *Beowulf*. In the fenland 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 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 names; once again Heaney can be heard extending his word hoard and roll call in this, his eleventh collection.

The Redress of Poetry

In his volume of critical essays *The Government of the Tongue*, Seamus Heaney scrutinizes the poetry of many masterful poets. Throughout the collection, Heaney's gifts as a wise and genial reader are exercised with characteristic exactness, and we are reminded, above all, of the essentially gratifying nature of poetry itself.

On Seamus Heaney

"Seamus Heaney was the leading Irish poet of the second half of the twentieth century, and, after W. B. Yeats, arguably the most significant poet in the history of Irish literature. When he died in 2013 the public reaction in Ireland was extraordinary, and the outpouring of feeling decisively demonstrated that he occupied an exceptional place in national life. The words of his last message to his wife, 'Noli timere', 'Don't be afraid', appeared over and over again on social media, while key phrases from favourite poems became and have remained canonical. In this short book, conceived for the *Writers on Writers* series, historian Roy Foster offers an extended and largely chronological reflection upon Heaney's life, work and historical context, from the poet's origins in Northern Ireland and the publication of *Death of a Naturalist* in 1966, through the explosive impact of his 1975 collection *North*, and then into his years as a 'world poet' and an Irish writer with a powerful influence on English literature generally. Foster considers virtually all of Heaney's major output, including later volumes such as *The Spirit Level* and *Human Chain*, as well as Heaney's translation of *Beowulf* and his renderings from Virgil. Throughout the book, Foster conveys something of Heaney's charismatic, expansive and subtle personality, as well as the impact of his work in both the USA and in Europe. Certain themes emerge throughout, such as the way Heaney maintained a deceptive simplicity throughout his writing career, his relations with classical literature and the poetry of dissidence in Eastern Europe, and the increasing presence of the unseen and even spiritual in his later work. Foster also highlights Heaney's importance as a critic and the largely unacknowledged ways in which his own trajectory echoed that of the life and work of Yeats. Though Heaney evaded direct comparisons with his Nobel-prizewinning predecessor, he personified the quality which he attributed to Yeats: 'the gift of establishing authority within a culture'. Both poets made a challenging and oblique use of autobiography and personal history in their work, and both sustained a very particular and sometimes

contested relation to the life of their country. Foster shows us that Heaney, like Yeats, came to personify and express the Ireland of his time with unique force and resonance"--

Station Island

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 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.

100 Poems

What our tendency to justify the mistakes in poems reveals about our faith in poetry—and about how we read Keats mixed up Cortez and Balboa. Heaney misremembered the name of one of Wordsworth's lakes. Poetry—even by the greats—is rife with mistakes. In *The Poet's Mistake*, critic and poet Erica McAlpine gathers together for the first time numerous instances of these errors, from well-known historical gaffes to never-before-noticed grammatical incongruities, misspellings, and solecisms. But unlike the many critics and other readers who consider such errors felicitous or essential to the work itself, she makes a compelling case for calling a mistake a mistake, arguing that denying the possibility of error does a disservice to poets and their poems. Tracing the temptation to justify poets' errors from Aristotle through Freud, McAlpine demonstrates that the study of poetry's mistakes is also a study of critical attitudes toward mistakes, which are usually too generous—and often at the expense of the poet's intentions. Through remarkable close readings of Wordsworth, Keats, Browning, Clare, Dickinson, Crane, Bishop, Heaney, Ashbery, and others, *The Poet's Mistake* shows that errors are an inevitable part of poetry's making and that our responses to them reveal a great deal about our faith in poetry—and about how we read.

Human Chain

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 reinforce its claims on the reader of contemporary literature.

Selected Poems 1988-2013

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 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."

Electric Light

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

The Government of the Tongue

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

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