

Electric Light

*When the great Bulwer's pen did trace
The history of the coming race
His hero to us he hath unfurled
The glories of his new found world.*

*This bold traveller he did venture
Far below our world's centre ;
He entered through an ancient mine
And to us doth new world define.*

*Once all was discord and fierce jars,
Continuous engaged in wars
Till they discovered great vrill power,
Then wars did cease from that same hour.*

*Mighty bolts from it were hurled ;
Would soon have laid waste the world ;
So for world's preservation
At once they stopped desolation.*

*All wars by them are now despised
Unfit for nation civilized ;
Their peaceful glories they do sing
And fly on artificial wing.*

*Great blazing artificial light
It ever burns both day and night,
For they have neither sun nor moon,
But radiant, always 'tis high noon.*

*When we beheld the glorious sight,
High in the air did shine so bright ;
It seemed that it could banish night,
Great refulgent electric light.*

*But after all, 'tis children's play,
Compared with the great orb of day,
Or when the moon it doth shine bright,
And stars do beautify the night.*

James McIntyre

Electric Light Poems

Eugene O'Brien



Electric Light Poems:

Electric Light Sandy Isenstadt, 2019-03-26 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 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 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 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 Isenstadt reconceives modernism in architecture to account for the new perceptual conditions and visual habits that followed widespread electrification

Brilliant Modernism Nicoletta Asciuto, 2025-01-07 Illuminates how the power of light shaped early twentieth century art culture and poetry In **Brilliant Modernism** Nicoletta Asciuto takes readers on a journey through the electrified streets of the early twentieth century and explores the influence of this illumination on modernist poetry This ambitious and geographically wide ranging account of how poets responded to the changing cityscape is distinctive in its historicist approach and the enormous scope of the materials it examines from Mina Loy's lamps for the modern home to lunar photography As the glow of gas lamps gave way to the piercing beams of the new era poets navigated a world where light dictated social standing gender roles and the very rhythm of life **Brilliant Modernism** is a story of contrasts the starkness of electric light against the softness of the moon the traditional against the modern and the male dominated world against the rising tide of female empowerment Asciuto reworks our understanding of the modernist moment reimagining the influence of figures such as T S Eliot Lola Ridge Gwendolyn B Bennett and Rosa Ros Set against the backdrop of a world on the brink of massive changes this book shines a light on forgotten women poets and artists whose contributions to the modernist movement have long been overshadowed by their male counterparts Through a narrative that is as much about the aesthetics of light as it is about the poets themselves Asciuto illuminates the vibrant and often volatile intersection of technology and culture

The Art of Translation in Seamus Heaney's Poetry Edward T. Duffy, 2024-03-13 **The Art of Translation** in Seamus Heaney's Poetry is a critical study of the poet's later work While exploring his practice as a translator

it also traces his increasing preoccupation with the possibilities and conditions of translation in the theological sense of being lifted up in spirit To the work of this philosophical poet who would be both earthed and heady this book brings the insights of ordinary language philosophy as practiced by Stanley Cavell It devotes separate chapters to Station Island and three later collections Seeing Things Electric Light and Human Chain The first of these addresses the most fundamental change in Heaney's life when he acknowledges the need and chance to re-envisage his Irish Catholic upbringing it is also replete with both the activity and the trope of translation Published seven years later Seeing Things begins with a translation of Virgil's golden bough episode and ends with a similar crossing over into the underworld by Dante Heaney transforms both into poems about poetry In Electric Light Heaney returns to Virgil but now he concentrates not on the hero of the Aeneid but on Virgil's earlier efforts in pastoral a mode of writing that Heaney takes as a model for his own time and place of devastated order Heaney returns to the Aeneid in Human Chain but this time around he gives all his attention to the scene of the human souls in Elysium seeking rebirth and turns it into an image for the need and chance of pronouncing a final Yes to our world and our place in it

Pastoral Elegy in Contemporary British and Irish Poetry Iain Twiddy, 2012-03-15 Defying critical suggestions that the pastoral elegy is obsolete Iain Twiddy reveals the popularity of the form in the work of major contemporary poets Seamus Heaney Ted Hughes and Paul Muldoon Michael Longley Douglas Dunn and Peter Reading As Twiddy outlines the development of the form he identifies its characteristics and functions But more importantly his study accounts for the enduring appeal of the pastoral elegy why poets look to its conventions during times of personal distress and social disharmony and how it allows them to recover from grief loss and destruction Informed by current debates and contemporary theories of mourning Twiddy discusses themes of war and peace social pastoral and environmental change draws on the enduring influence of both Classical and Romantic poetics and explores poets changing relationships with pastoral elegy throughout their careers The result is a study that demonstrates why the pastoral elegy is still a flourishing and dynamic form in contemporary British and Irish poetry

Seamus Heaney Richard Rankin Russell, 2016-09-13 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 bog 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 Contemporary British and Irish Poetry Sarah Broom, 2005-10-18 Sarah Broom provides an engaging challenging and lively introduction to contemporary British and Irish poetry The book covers work by poets from a wide range of ethnic and regional backgrounds and covers a broad range of poetic styles including mainstream names like Seamus Heaney and Carol Ann Duffy alongside more marginal and experimental poets like Tom Raworth and Geraldine Monk Contemporary British and Irish Poetry tackles the most compelling and contentious issues facing poetry today **Seamus Heaney** J. Hall, A. Crowder, 2007-04-25 This volume of twelve essays aims to comprehensively represent the abundance and variety of both Heaney's writing and scholarship on Heaney's writing Attention is given not only to his poetry but also to his translations and his prose The essays foreground his internationalism and the complementary international interest in his writing **The Poetry Home Repair Manual** Ted Kooser, 2007-03-01 Recently appointed as the new U S Poet Laureate Ted Kooser has been writing and publishing poetry for more than forty years In the pages of The Poetry Home Repair Manual Kooser brings those decades of experience to bear Here are tools and insights the instructions and warnings against instructions that poets aspiring or practicing can use to hone their craft perhaps into art Using examples from his own rich literary oeuvre and from the work of a number of successful contemporary poets the author schools us in the critical relationship between poet and reader which is fundamental to what Kooser believes is poetry's ultimate purpose to reach other people and touch their hearts Much more than a guidebook to writing and revising poems this manual has all the comforts and merits of a long and enlightening conversation with a wise and patient old friend a friend who is willing to share everything he's learned about the art he's spent a lifetime learning to execute so well The Literary Digest Edward Jewitt Wheeler, Isaac Kaufman Funk, William Seaver Woods, Arthur Stimson Draper, Wilfred John Funk, 1911 Poems in the Porch Kevin J. Gardner, 2008-09-18 Between 1953-57 John Betjeman read a series of poems on The Faith in the West program airing on the BBC's West of England Home Service This series called Poems in the Porch was so popular that Betjeman received constant requests to publish the poems Although he deprecatingly referred to the poems as mere verses Betjeman at last capitulated to the public The result was a slim volume of six poems entitled Poems in the Porch What few people now realize is that Betjeman read at least 20 original poems on the radio in this series perhaps even more although owing to the haphazard records of both the BBC and Betjeman himself it is impossible to reconstruct with complete accuracy the history of this series Kevin Gardner has been able to identify and collect 26 of these poems and has written a fascinating introductory essay recounting the story of Betjeman as a radio poet and discussing the artistry of these poems Most have never been published and currently exist only in manuscript

We know for certain of 20 occasions when Betjeman read his poems on the Faith in the West program and of these we know 16 specific titles Despite the gap between the BBC records on the one hand and the printed and manuscript texts on the other Gardner has been able to construct a relatively reliable edition of Betjeman's Poems in the Porch This book will cause a radical reassessment of his canon and will create great waves in the Betjeman community **Seamus Heaney** Floyd Collins, 2003 This book traces Nobel laureate Seamus Heaney's development as a poet from his first book of poetry through his most recent Electric Light Each chapter examines a particular phase of Heaney's poetic career with close careful readings of those poems that best dramatize his crisis of identity "The Soul Exceeds Its Circumstances" Eugene O'Brien, 2016-11-15 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 **How Did Poetry Survive?** John Timberman Newcomb, 2012-04-15 This book traces the emergence of modern American poetry at the turn of the nineteenth century With a particular focus on four little magazines Poetry The Masses Others and The Seven Arts John Timberman Newcomb shows how each advanced ambitious agendas combining urban subjects stylistic experimentation and progressive social ideals While subsequent literary history has favored the poets whose work made them distinct individuals singled out usually on the basis of a novel technique Newcomb provides a denser richer view of the history that hundreds of poets made **Knowing One's Place in Contemporary Irish and Polish Poetry** Magdalena Kay, 2012-02-23 Are we allowed to choose where we belong What pressures make us feel that we should

belong somewhere This book brings together four major poets Heaney Mahon Zagajewski and Hartwig who ask themselves these questions throughout their lives They start by assuming that we can choose not to belong but know this is easier said than done Something in them is awry leading them to travel emigrate and return dissatisfied with all forms of belonging Writer after writer has suggested that Polish and Irish literature bear some uncanny similarities particularly in the 20th century but few have explored these similarities in depth Ireland and Poland with their tangled histories of colonization place a large premium upon knowing one's place What happens though when a poet makes a career out of refusing to know her place in the way her culture expects This book explores the consequences of this refusal allowing these poets to answer such questions through their own poems leading to surprising conclusions about the connection of knowledge and belonging roots and identity

The Cambridge Companion to Seamus Heaney Bernard O'Donoghue, 2009 An up to date overview of Heaney's career thus far with detailed readings of all his major publications

A Poetry Criticism Reader Jerry Harp, Jan Weismiller, 2006-12 A timely and informative collection A Poetry Criticism Reader brings together eleven essays and reviews that constitute some of the best and most illuminating poetry criticism from the past decade In his introduction to the book editor poet Jerry Harp gives an overview of poetry criticism and its pluralistic traditions after the high modernist years of T S Eliot In the essays that follow esteemed critics and poets explore varied aspects of poetics make aesthetic statements relate to postmodernism with its array of meanings and examine particular poets and poems Works by Donald Justice James Tate Paul Muldoon Jorie Graham Seamus Heaney and Czeslaw Milosz are among those studied None of the pieces was written in direct response to any of the others nonetheless they complement each other forming a kind of dialogue Because editors Jerry Harp and Jan Weismiller selected writers who give us a broad range of perspectives on our postmodern moment as they reach into history for context the collection offers students the next generation of poets and critics and their teachers exemplary models of fine critical writing and thought

Northern Irish Poetry and the Russian Turn S. Schwerter, 2013-02-07 Seamus Heaney Tom Paulin and Medbh McGuckian are the three most influential poets from Northern Ireland who have composed poems with a link to the Tsarist Empire and the Soviet Union Through their references to Russia the three poets achieve a geographical and mental detachment allowing them to turn a fresh eye on the Northern Irish situation

Classical Presences in Irish Poetry after 1960 Florence Impens, 2018-01-02 This book provides the first overview of classical presences in Anglophone Irish poetry after 1960 Featuring detailed studies of Seamus Heaney Michael Longley Derek Mahon and Eavan Boland including close readings of key poems it highlights the evolution of Irish poetic engagements with Greece and Rome in the last sixty years It outlines the contours of a movement which has transformed Irish poetry and accompanied its transition from a postcolonial to a transnational model from sporadic borrowings of images and myths in the poets early attempts to define their own voices to the multiplication of classical adaptations since the late 1980s at first at a time of personal and political crises notably in Northern Ireland and more recently as manifestations of the poets

engagements with European and other foreign literatures *A Singing Contest* Meg Tyler, 2013-11-05 A formal analysis A Singing Contest comprises close readings of Seamus Heaney's poetry Tyler argues that in an era of fractured poetry and politics Seamus Heaney stands out his impulse is towards unity and regeneration Her book considers the interplay between different kinds of literary tradition and community in his poetry For Heaney poetry represents a structure allowing imaginative mediation of conflicts that appear irreconcilable in the social political and historical realms By detailed structural analysis of diction meter imagery and generic form Tyler illustrates how Heaney's poems create concords from discords unities from fracture From the preface by Rosanna Warren A Singing Contest is written with imaginative and emotional urgency and in some large sense as it examines Heaney's spells it seems itself to want to cast a spell against death Hence Tyler's return in various ways to readings of elegy whether the fictive elegies of classical pastoral poems or Heaney's personal elegies She pores in detail over Clearances the sonnet sequence composed in memory of the poet's mother in The Haw Lantern and she concludes her book with a chapter on literary elegies Heaney's farewells to his friends and admired contemporaries Ted Hughes Zbigniew Herbert and Joseph Brodsky In these analyses one sees the wholeness of Tyler's project her argument that for Heaney literary tradition itself rightly received and transformed reaches into the voids made by death and establishes connection across rupture Her thesis is an ancient one and she gives it particular shape and force in asking us to contemplate it at work in Heaney where it binds individual to collective experience and past to present

Seamus Heaney and the Classics Stephen Harrison, Fiona Macintosh, Helen Eastman, 2019-09-19 Seamus Heaney the great Irish poet made a significant contribution to classical reception in modern poetry though occasional essays have appeared in the past this volume is the first to be wholly dedicated to this perspective on his work Comprising literary criticism by scholars of both classical reception and contemporary literature in English it includes contributions from critics who are also poets as well as from theatre practitioners on their interpretations and productions of Heaney's versions of Greek drama well known names are joined by early career contributors and friends and collaborators of Heaney sit alongside those who admired him from afar The papers focus on two main areas Heaney's fascination with Greek drama and myth shown primarily in his two Sophoclean versions but also in his engagement in other poems with Hesiod with Aeschylus Agamemnon and with myths such as that of Antaeus and his interest in Latin poetry primarily that of Virgil but also that of Horace a version of an Horatian ode was famously the vehicle for Heaney's comment on the events of 11 September 2001 in Anything Can Happen District and Circle 2006 Although a number of the contributions cover similar material they do so from distinctively different angles for example Heaney's interest in Virgil is linked with the traditions of Irish poetry his capacity as a translator and his annotations in his own text of a standard translation as well as being investigated in its long development over his poetic career while his Greek dramas are considered as verbal poetry as comments on Irish politics and as stage plays with concomitant issues of production and interpretation Heaney's posthumous translation of Virgil's Aeneid

VI 2016 comes in for considerable attention and this will be the first volume to study this major work from several angles

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