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## **Reconceiving the British Isles: The Literature of the Archipelago**

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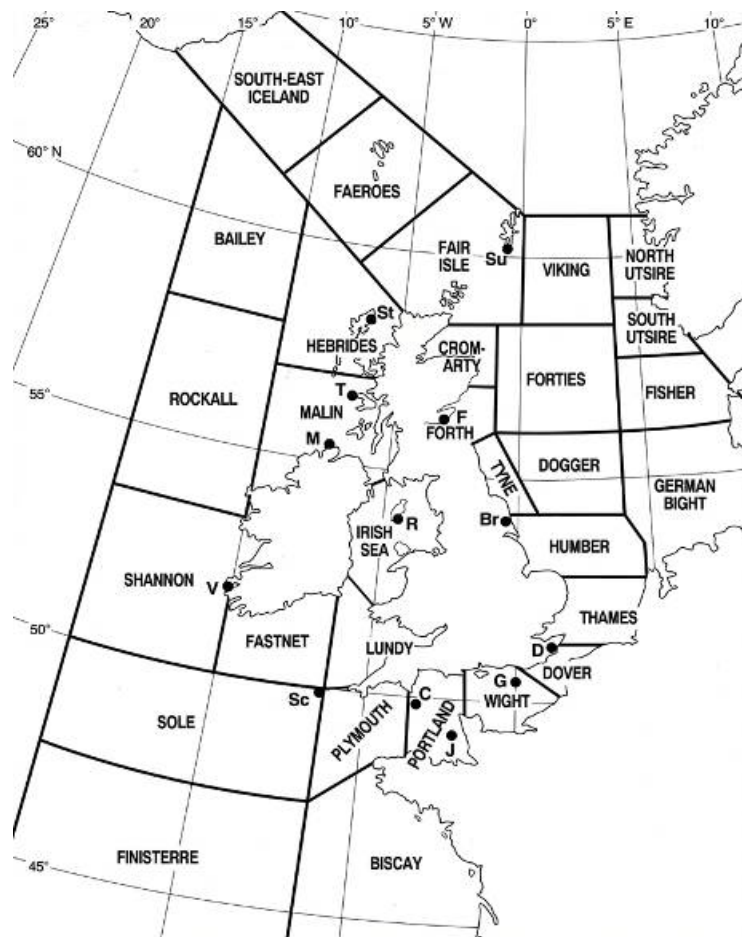
### **‘Dreaming of the Islands’: The Poetry of the Shipping Forecast**

In his book, *On the Shores of Politics*, Jacques Rancière argues that the Western Platonic project of utopian politics has been based upon ‘an anti-maritime polemic’. The treacherous boundaries of the political are imagined as island shores, riverbanks, and abysses. Its enemies are the mutinous waves and the drunken sailor. ‘In order to save politics’, writes Rancière, ‘it must be pulled aground among the shepherds’. And yet, as Rancière points out, this always entails the paradox that to found a new utopian island, safe from the perils of sailors and the sea, means crossing the sea once more.<sup>1</sup> Margaret Cohen, in an article surveying the turn towards maritime themes in twenty-first century literary criticism, argues that literary scholars have historically fixed their gazes upon land, with an effort ‘so spectacular that it might be called hydrophasia’.<sup>2</sup> But that hydrophasia appears to be ebbing, and the new attention given to the sea, as what Hester Blum calls ‘a proprioceptive point of inquiry’, in Oceanic Studies, the New Atlantic Studies, and the Archipelagic paradigm gathering strength in British and Irish Studies, promises some degree of liberation from the terra firma overdeterminations of nationalism within literary studies.<sup>3</sup>

Arguably, the politics of devolution in the British Isles might be oriented towards a pro-maritime polemic, or at least upon an archipelagic conception. The Belfast Agreement of 1998 envisioned a ‘Council of the Isles’, comprised of all the sovereign states, devolved governments, and island territories which make up the British Isles. The devolution of governing powers to Scotland and Wales can be understood, in part, as a means of enabling those constituencies to give political expression to relations with other nations and communities across the seas, beyond their landlocked union with England. The nomenclature spawned by these devolutionary processes, while casting around for neutral terms inoffensive to all its participant parties, stresses the archipelagic too: ‘These Islands’, ‘Islands of the North Atlantic’ ‘North-Western European Archipelago’, ‘The Atlantic Archipelago’, or, more simply, as in the title of Norman Davies’s book, *The Isles*. In academic circles, the devolutionary imagination has given rise to Irish-Scottish research initiatives and to the Ireland-Wales research network, which serve to articulate the cross-maritime historical and cultural links between these nations. In devolutionary politics, the sea is imagined as connective and inclusive, in ways which are both dependent upon, and critical of, earlier maritime conceptions of the British Isles and their relations with the rest of the world. Indeed, Michael Gardiner argues in *The Cultural Roots of British Devolution* that the late twentieth-century devolutionary project is part of a much longer process of searching for a political voice to fill the void left by the collapse of the ‘Greater Britain’ of empire. The empire had dreamt of a ‘borderless England’; the maritime metaphors of T.S. Eliot’s *The Waste Land* (1922), he argues, function instead to connect ‘cultural death with the loss of control over

water'.<sup>4</sup> Gardiner reads Eliot's poem as a lament for a lost age of imperial certainty, but in the absence of 'the nationally specific literary presence of England itself', and the failure to imagine 'a post-British form of the nation', its elegiac form takes the place of what might have been, or perhaps ought to have been, an inaugurating moment in the cultures of the British Isles.

Less than two years after the first publication of *The Waste Land*, on January 1<sup>st</sup> 1924, the shipping forecast was first broadcast on radio.<sup>5</sup> The shipping forecast is perhaps an unlikely source for any kind of utopian thought. With its roots in late nineteenth-century telegraphy, it was first broadcast in spoken form by the Air Ministry in 1924, and has been a BBC programme since 1925. It belongs to the imperial discourse of sea power, and represents another phase in the attempt to master oceanic space, and yet, in its nightly invocation of what Christopher Connery calls the 'ocean's fundamental inappropriability', it bears witness to the sea as a heterotopic space.<sup>6</sup>



Sea Areas used in the Shipping Forecast between August 1984 and February 2002. Courtesy of the National Meteorological Library and Archive.<sup>7</sup>

The shipping forecast has become a cultural institution, its aesthetic appeal to landbound radio audiences surpassing its service to mariners. Every aspect of the forecast was designed to serve a practical function for mariners within the medium of radio broadcast. The thirty-one names, with the exception of Fitzroy, denote features of coastal or maritime geography familiar to mariners, while landbound audiences may marvel at the evocative power of names such as ‘Faeroes’, ‘Heligoland’, or ‘Finisterre’. The melody which precedes the 12.48am broadcast, Ronald Binge’s *Sailing By*, is played as a distinctive signature tune to alert sea-going listeners to the impending forecast, although bed-going listeners have long admired its lullabic qualities. The broadcast itself is designed to deliver key information within a constrained format. The text of each broadcast must consist of roughly 350 words during the day, 370 words for the 12.48am broadcast; the forecast begins with any gale warnings, then a general synopsis of pressure areas and movement, followed by a forecast for each area which indicates wind, weather and visibility. The format suits the requirements of the medium and the message, but its constraints also lend themselves to poetry.

‘The shipping forecast is evocative modern verse’, writes Charlie Connolly in his travel book, *Attention All Shipping* (2004), based upon the geography of the forecast.<sup>8</sup> Connolly’s book is just one of several inspired by the forecast: John Merrett’s book of sea stories, *From Faeroes to Finisterre* (1952), based upon a series of BBC Childrens’ Hour broadcasts, was the first.<sup>9</sup> Mark Power’s book, simply entitled *The Shipping Forecast* (1996), celebrates the forecast through photography; Peter Collyer’s book of paintings and drawings, *Rain Later, Good: Illustrating the Shipping Forecast* (1998), produced to support the work of the Royal National Lifeboat Association (RNLI), again sought to bring the radio forecast to visual life.<sup>10</sup> The shipping forecast has been a source of inspiration for many other artists too. The Wikipedia page on the shipping forecast lists popular musical adoptions and adaptations, from Jethro Tull and Manfred Mann to Blur, Radiohead, and Rob Overeiser. It has also been used in films and TV programmes, most notably in an episode of the comedy, *Black Books*, in which the character, Fran, is sexually aroused by the sound of her former boyfriend reading the shipping forecast on the radio. In fiction, Shena Mackay’s *Heligoland* (2003) tells the story of an old woman in London, Rowena, of Indian and Scottish parentage, who has dreamed of Heligoland as ‘a hazy, faraway, indefinable place of solace and reunion’, somewhere ‘in the fog beyond the Hebrides and Finisterre’, ever since hearing the shipping forecast as a child.<sup>11</sup> Jeff Noon’s ‘metamorphiction’, *Cobralingus* (2001), on the other hand, shears the shipping forecast of nostalgia, and treats it as a textual sample, fusing it with the areas of the moon to create lines such as this: ‘North Fertility, South Fertility: Heats 5 to 7. Serpents, rising. Moderate becoming good.’<sup>12</sup> Noon’s text, like many other cultural appropriations of the shipping forecast, uses the forecast as a kind of ‘found poetry’.

The appeal of the shipping forecast to poets is clearly based upon its approximation to poetic form. Seamus Heaney, whose ‘Glanmore Sonnets’ includes one of the best known poems about the shipping forecast, regarded the ‘beautiful sprung rhythms’ of the forecast as a kind of ‘verbal music, ... bedding the ear with a kind of linguistic hard-core that could be built upon some day’.<sup>13</sup> This comment comes from a well-known passage in Heaney’s ‘Feeling

into Words', in which he recalls the sources of his love of words, many of them consisting of litanies: his mother's recitation of affixes and suffixes with Latin roots and English meanings, the place-names on a wireless dial, the 'gorgeous and inane phraseology of the Catechism', and the litany of the Blessed Virgin. There are obvious reasons why lists, or litanies, of names have literary appeal, for as Susan Bazargan comments in an essay on lists in *Ulysses*, 'lists are paradoxical formations, both participating in and transgressing the rules governing verbal composition'.<sup>14</sup> The names of the shipping forecast areas can form a finite, sequential list. They are usually read clockwise from the North, for example, beginning with Viking, North Utsire and South Utsire, and then proceeding around the coasts of the British Isles to Fair Isle. At the same time, these names are also grouped together in different combinations in every forecast, depending on which sea areas are affected by similar weather patterns. The arbitrariness of the weather thus introduces a malleable, open quality to the litany of names. Heaney's litany at the beginning of sonnet seven of the Glanmore poems partakes of this paradoxical nature of the list: 'Dogger, Rockall, Malin, Irish Sea'.<sup>15</sup> The last three names make geographical sense: they hug the coastline of the northern half of Ireland, from Galway around to Wicklow. Dogger, however, is a sea area without a coastline in the North Sea, east of Tyne. The next two lines imagine the 'Green, swift upsurges, North Atlantic flux/ Conjured by that strong gale-warning voice'. The poem connects Dogger with the sea areas around Ireland through the image of the British Isles surrounded by the surging storms of the North Atlantic, storms which drive the trawlers into 'the lee of Wicklow'. It is the sight of these trawlers in the bay which leads the poet to say, 'out loud, "A haven,"/ The word deepening, clearing, like the sky/ Elsewhere on Minches, Cromarty, The Faroes'. The poem ends, as it begins, with the names of shipping forecast areas. Just to track the location of these areas is to recognise first a movement inwards to the 'lee of Wicklow', and then out again to the furthest reaches of 'The Faroes'. It follows the rhythm of the sea-traffic, driven from the ocean by the 'wind-compounded keen' of the storm warning, and then out again with the news of returning calm. The object of the poet's epiphanic utterance, 'A Haven', is not just the bay which shelters the trawlers and their 'bright names', but also the vital role of the broadcast as a kind of anti-Siren song, which lures sailors to safety.

Charles Picot argues that this sonnet is 'the most euphoric expression of [the] new faith in words' which Heaney professes in 'The Glanmore Sonnets' as a bulwark against the treachery of nature.<sup>16</sup> The names of the sea areas, as well as the names of the trawlers, seem to triumph over the wordless 'keen' of the storm winds. It is the cultural geography conjured by the poem to which I wish to draw attention, however. The echoes of *Beowulf* and Icelandic Sagas which Chris Jones traces in the poem connect it to the 'Norse and Baltic' world of North Atlantic Europe which Heaney addressed in the title of his earlier collection, *North*.<sup>17</sup> In its Norse kennings, and in the geography of the sea areas named in its opening and closing lines, this poem too looks north. But it takes its shape from the authoritative, 'strong' voice of the BBC, which, from Broadcasting House in London, can hardly do other than exude the

confidence of a dominant Anglo-British vision of the British Isles. It is before such a voice that Heaney recalls (in his essay, 'The Regional Forecast') his elders 'stilled ... in mid-gesture, obedient, attentive, uncharacteristically drained of presence', and 'harking towards an elsewhere'.<sup>18</sup> The 'elsewhere' in the poem takes us by name to 'Minches, Cromarty, The Faroes', but it also takes us implicitly to London, and to the map of the British Isles sounded out from a London studio. The genesis of the shipping forecast, and its scope over the British Isles, owes much, of course, to the maritime prowess of Britain's imperial past. Heaney's poem does not register the historical basis for the authority of the forecast, however; the ships saved by the storm warnings bear French names, for example, and find shelter in Wicklow. Instead, the poem quietly reconnects the sonorous authority of London to an older, more archipelagic, sense of the maritime interdependence and interconnection of the isles with a North Atlantic world signified best by the word 'flux'.

The Old English roots of 'haven', meaning a place of safety for ships, are clearly of cultural significance in the way that Heaney's poem locates itself, but the poem is also playing off the religious connotations of its proximate word, 'heaven'. The litany which begins and ends the poem is also suggestive of an understanding of the shipping forecast as a kind of modern prayer, uttered before the darkness and silence of night. It is precisely this sense of the shipping forecast which finds expression in Carol Ann Duffy's 'Prayer'. The poem opens with a kind of proposition: 'Some days, although we cannot pray, a prayer utters itself', which is followed by four situations in which a prayer emerges, independent of human agency, from the sounds around four solitary people: 'the minims sung by a tree', 'the Latin chanting of a train', 'Grade 1 piano scales', and 'the radio's prayer - /Rockall. Malin. Dogger. Finisterre.'<sup>19</sup> It is most likely that Heaney's poem is consciously echoed in the final line: three of the four sea areas named in Duffy's final line appear in Heaney's first line, and Heaney's poem comes close to suggesting that, prayer-like, the shipping forecast conjures a calm out of the storm. Whereas Heaney's scene is the very maritime drama for which the forecast was invented, however, Duffy sets the shipping forecast within a domestic scene, in which, like the birdsong, piano scales, and 'Latin chanting of a train', it is the rhythmic familiarity of the radio broadcast which unexpectedly brings the power to console.

Duffy's poem does not specify geographic locations for the scenes presented, except for the 'lodger looking out across/ a Midlands town', which is itself hardly localised, and may, as Andy Mousley suggests, be read as 'functioning as a metaphor for everywhere'.<sup>20</sup> The only place names given in the poem, then, are the four sea areas of the shipping forecast, which are themselves darkly suggestive of remoteness. Rockall is an uninhabited island to the north-west of Ireland, Malin the sparsely populated, northernmost tip of Ireland, Dogger is a landless sea area, east of the Tyne, known for its sand banks, and Finisterre, meaning end of the land, of course, the southernmost area of the main shipping forecast. On a map of the sea areas, the location of the four areas named is roughly indicative of the sign of the cross, in keeping with the poem's secular appropriation of religious rituals. But it is the musical qualities of the string of names, and the relative obscurity of those names as places, which empties the words of specific associations and makes them available as a metaphor for prayer. As Jane Thomas argues, this transformation of the shipping forecast into prayer in

Duffy's poem is only possible because of the association of the forecast with a childhood ritual, and may indeed be quite particular to the experiences of those brought up in the mid-twentieth century when radio (as well as Latin chanting and piano scales, perhaps) occupied a more central place in British (and Irish) domestic life.<sup>21</sup> More precisely than the other metaphors for prayer in the poem, the shipping forecast locates the collective noun of the poem, the 'we' who 'cannot pray' and 'are faithless', as a secularised, middle-class audience in the British Isles, who can only turn to the cultural remnants of childhood for the comfort of repetitive, familiar rituals once provided by prayer. While this is a bleak vision, the poem nevertheless celebrates the potential for connection embodied in such common cultural experiences and memories. The names of the shipping forecast are evidently comforting through nostalgic association, but through the metaphor of prayer, they are also invocations of some form of connection, some form of faith, perhaps, yet to come.

Paradoxically, then, it is the unfamiliarity of the names of the sea areas, but the familiarity of the form they take as a litany, which imbues them with the potential for consolatory meaning within what Mousley calls the 'disconnected world' of Duffy's poem. Andrew Waterman's poem, 'Shore Lines', written in Spenserian stanza form with a Byronic sense of rhyme, exploits this same paradox in using the shipping forecast as a leitmotif. The poem tracks the poet's difficulty in adjusting to a period of blindness following an eye operation, a period in which he is caught between memories of the 'landscapes I used to know', and the fearful uncertainties of the sea, which, conjured by the litany of the shipping forecast ('*Fastnet ... Humber ... Thames ... Wight ... Finisterre*'), seems like 'a foreign country'.<sup>22</sup> Unable to read the books on his shelf, he turns instead to 'the Shipping Forecast's poetry', but the forecast seems to mock him, predicting '*Visibility/ Poor with mist patches*', and evoking the uncomfortably symbolic image of 'little vessels tossed far out at sea'.

The title of the poem takes the advice of his social worker to 'follow the inner shore-line', referring to a path to a hospital ward, as a symbol of how he should negotiate the transition from familiar landscape to uncertain seas. In this context, the shipping forecast becomes an aid to healing, the names of its sea areas and coastal stations serving to map out a future that 'scares me stiff', yet becomes familiar: 'My imagination's/ Jumped point-to-point round promontories/ Of our whole shore-line, varying sweeps of sand,/ Castle-topped headlands harbouring ancient stories ...'. The poem ends with the poet revisiting 'Sea-crumbled Cromer cliffs' with his son, a journey or pilgrimage he has vowed to make while listening to the coastal stations listed on the nightly shipping forecast, now restored with the faith to '*Go on*'. Thus, the shipping forecast again takes on a religious form, which, by calling to mind 'our whole shore-line', 'point-to-point', serves to associate the nightly invocation of an image of the coastline around the British Isles with redemptive potential.

Seamus Heaney once wrote of the pleasure of naming as 'itself an earnest of the power of place'.<sup>23</sup> It is a pleasure often evident in his own poetry, including the poem of similar title to Waterman's, 'Shoreline'. But it is a pleasure forsaken for the evocative power of names themselves in Heaney's shipping forecast poem. Waterman's poem charts a readjustment of

sensibility, from the comforts of a landscape associated with memory, to a crumbling shore-line from which to survey, and find solace in, a sea associated with futurity. The poet traverses the Irish Sea, moving between the shores of Ulster and Norfolk, but these are conjoined in a vision of 'our whole shore-line'; singular, despite the plural 'Shore Lines' of the title. Such singularity is, the poet understands, not a simple matter. The collective possessive adjective, 'our', is used just four times in the poem. It is used in this allusion to 'our whole shore-line'. It appears in relation to a shared moment watching football with his son, when 'our star' scores a hat-trick. But it is twice used to describe the violence generated by conflicting notions of identity and interest, in reference to 'Our tanks' in the Gulf War of 1991, and more intricately, to 'Casualties from our Ulster violence'. The subject of this latter example is intriguing. Waterman was born and educated in England, but taught in the University of Ulster for thirty years, before retiring back to England. A simple reading of the line may infer that 'our Ulster violence' implies a critique of the violence in Ulster as caused by England, a legacy of colonial rule and army intervention. But the unity suggested by 'our whole shore-line' to refer to the British Isles as a whole seems to run counter to this. If the collective identity in both of these uses of the possessive adjective is the same, as it appears to be, then it implies a complex sense of collective responsibility for the violence, one that moves beyond blame and division towards the fragile optimism symbolised by the shore-line. Instead of a metaphor for defensiveness and insularity, as which the shore-line has traditionally served, it may harbour the potential for looking outward, for connection.

In the case of these three poems by Seamus Heaney, Carol Ann Duffy, and Andrew Waterman, gloom turns to hope as a consequence, it seems, of the shipping forecast. The basis of this transformative potential in the shipping forecast may be glimpsed in several other poems in which the forecast is represented. Jerry Dowlen's 'German Bight', a light-hearted personification of the sea area, is premised upon its obscurity, the sense of mystery and adventure associated with the name.<sup>24</sup> The apparent romance of the sea-names cited in the forecast is knitted into the fabric of daily domestic life in Duncan Forbes's 'Forecast', in which, while listening to the radio broadcast, 'A mother knits a jersey of/ Colours you could paint a boat:/ Green, pink, turquoise, purple, blue.'<sup>25</sup> In Pat Corina's poem, 'Ships in the Night', the forecast is an aid to insomniacs: 'Fastnet, Forties, Lundy, Irish Sea/ wash me to the shores of sleep at last'.<sup>26</sup> It seeps into the poet's semi-conscious imagination, casting up dreams of 'wild imagined outposts of the north'. The exoticism of the forecast, its potential for imaginative engagement, is understood in Corina's poem to lie in its night-time broadcast, not during the day, for at night it becomes a liminal, perhaps even subliminal, experience: 'shipping forecasts beat the bounds of light/ track the channels where the moon shines palely'. In a brief appearance in Andrew McNeillie's 'Lines from An Aran Journal', the shipping forecast also sends the poet off to sleep, leaving him 'dreaming of the islands, and their denizens,/ spare lives among tall waves and stories.'<sup>27</sup> On the other hand, in Seán Street's 'Shipping Forecast Donegal', for an unnamed man and woman living on the coast in Donegal, as 'winter edges in', the shipping forecast becomes something routine: 'this minimal chanting,/ this ritual pared to the bone/ becomes the cold poetry of information.'<sup>28</sup>



And yet, for them too, for whom the forecast ‘paves water’, the broadcast involves a moment of connection, of ‘passionately tense’ listening, in which ‘Malin Head’ takes its place among the ‘pattern of names on the sea’.

In all of these poems, the shipping forecast is embedded in what T.S. Eliot called the ‘auditory imagination’, in which the litany of names is acknowledged as a kind of poetry in itself, invigorated by the relationship of each to the others. What occurs in the poems is no less evident in the shipping forecast itself: a strange osmosis of topography and poetry, in which it becomes possible for the language to re-imagine the geography. Heaney hints at such osmosis in commenting upon the influence of Eliot’s notion of the auditory imagination upon him, that he felt ‘encouraged to seek for the contour of a meaning within the pattern of a rhythm’.<sup>29</sup> The shipping forecast seems to lend itself to this spirit of curiosity, of seeking out the contours of imagined, archipelagic geographies, of finding new meanings embedded in familiar rhythms. If it is true, as David Chandler writes in the introduction to Mark Power’s book of photographs on the shipping forecast, that the forecast ‘appeals to an idea of geographical space free from current political conflict, complexity and social tensions’, it is equally true that such an appeal is founded upon audition, upon the sense of possibility which hearing places on the imagination.<sup>30</sup>

Power’s photographs and Collyer’s paintings, although captivating in their own respective media, deny more than they reveal in their visual intrusion upon the aural topography of the shipping forecast. It is the poetry of the shipping forecast, by which I mean both the forecast itself and its poetic responses, which seems to me at least one kind of source for opening up the possibilities of an archipelagic re-visioning of relations between the constituent parts of the British Isles. This is wary terrain for any cultural critic, of course. John Kerrigan cautions in his book, *Archipelagic English*, that what looks like the new archipelago can turn out to be old-fashioned, tacit unionism.<sup>31</sup> Perhaps, too, the BBC is an unlikely source for a post-devolutionary vision; Andrew Marr once argued that the BBC was ‘more important in keeping these islands glued together than any political party’.<sup>32</sup> Yet, as the shipping forecast and its poems seem to suggest, it is through such familiar forms, such consolatory rituals, and their evocation of what W.S. Graham called ‘the great verbs of the sea’, that we might once again begin ‘Dreaming of the islands’.

## Notes

<sup>1</sup> Jacques Rancière, *On the Shores of Politics*, trans. Liz Heron. London: Verso, 2007, pp.1-2.

<sup>2</sup> Margaret Cohen, ‘Literary Studies on the Terraqueous Globe’, *PMLA*, 125.3 (May 2010), 658.

<sup>3</sup> Hester Blum, ‘The Prospect of Oceanic Studies’, *PMLA*, 125.3 (May 2010), 671.

<sup>4</sup> Michael Gardiner, *The Cultural Roots of British Devolution*. Edinburgh: Edinburgh UP, 2004, pp.31-2.

<sup>5</sup> ‘Fact Sheet No.8 – The Shipping Forecast’, National Meteorological Library and Archive, 2005.

<sup>6</sup> Christopher Connery, ‘Sea Power’, *PMLA*, 125.3 (May 2010), 685-92.

<sup>7</sup> Initially, the forecast divided the British Isles into thirteen sea regions: Shetland, Tay, Forties, Humber, Dogger, Thames, Wight, Channel, Severn, Shannon, Mersey, Clyde, Hebrides. Seven of the thirteen were named after river estuaries, three after islands, and three after seas. Forties is named after ‘the Long Forties’, a sea area known for being consistently forty fathoms deep; Dogger is named after Dogger Bank, a large sand

bank in the North Sea; Channel is named after the English Channel, or in French, la Manche. In 1949, the forecast was expanded and re-organised to cover twenty-six areas: Forties, Cromarty, Forth, Tyne, Dogger, Heligoland, Humber, Thames, Dover, Wight, Portland, Plymouth, Biscay, Finisterre, Sole, Lundy, Fastnet, Irish Sea, Shannon, Rockall, Malin, Hebrides, Bailey, Fair Isle, Faeroes, Iceland. Since then, just a handful of new areas has been introduced: Viking, North Utsire, South Utsire, Fisher, and Trafalgar to bring the total number of areas to thirty one; and a couple of names have changed: Heligoland became German Bight in 1955, and somewhat controversially for Radio Four listeners, Finisterre became Fitzroy in 2002.

<sup>8</sup> Charlie Connolly, *Attention All Shipping: A Journey Round the Shipping Forecast*. London: Abacus, 2005, p.28.

<sup>9</sup> John Merrett, *From Faeroes to Finisterre: Stories of the Sea Areas*. London: Frederick Muller, 1952.

<sup>10</sup> Mark Power, *The Shipping Forecast*, intro. David Chandler. London: Zelda Cheatle Press/ Network Photographers, 1996; Peter Collyer, *Rain Later, Good: Illustrating the Shipping Forecast*. London: Adlard Coles Nautical, 2005.

<sup>11</sup> Shena Mackay, *Heligoland*. London: Vintage, 2004, p.8.

<sup>12</sup> Jeff Noon, *Cobralingus*. Hove: Codex, 2001, p.66.

<sup>13</sup> Seamus Heaney, 'Feeling into Words', *Preoccupations*, p.45.

<sup>14</sup> Susan Bazargan, 'The Book of Punishment: Lists in the "Cyclops" episode', *James Joyce Quarterly*, 35.4/36.1 (Summer-Fall 1998), p.749 (747-63).

<sup>15</sup> Seamus Heaney, 'Glanmore Sonnets', *Field Work*. London: Faber, 1979, p.39.

<sup>16</sup> Charles Picot, *Outcasts from Eden: Ideas of Landscape in British Poetry since 1945*. Liverpool: Liverpool UP, 1997, p.239.

<sup>17</sup> Chris Jones, *Strange Likeness: The Use of Old English in Twentieth-Century Poetry*. Oxford: Oxford UP, 2006, pp.221-3.

<sup>18</sup> Seamus Heaney, 'The Regional Forecast', *The Literature of Region and Nation*, ed. R.P. Draper. Basingstoke: Macmillan, 1989, p.10.

<sup>19</sup> Carol Ann Duffy, 'Prayer', *Mean Time*. London: Anvil, 1998, p.52.

<sup>20</sup> Andy Mousley, 'The New Critical Humanism: Towards a Critical Vocabulary', *Textual Practice*, 24.5 (2010), p.831.

<sup>21</sup> Jane Thomas, "'The chant of magic words repeatedly": gender as linguistic act in the poetry of Carol Ann Duffy', *The Poetry of Carol Ann Duffy: 'Choosing Tough Words'*, ed. Angelica Michelis and Antony Rowland. Manchester: Manchester UP, 2003, p.141.

<sup>22</sup> Andrew Waterman, 'Shore Lines', *Collected Poems, 1959-1999*. Manchester: Carcanet, 2000, pp.259-64.

<sup>23</sup> Seamus Heaney, *Preoccupations*, p.134.

<sup>24</sup> Jerry Dowlen, 'German Bight', *Lio Lios, Poems 1968-2005*. Whitstable, Kent: Wave Crest Poets, 2007, p.116.

<sup>25</sup> Duncan Forbes, 'Forecast', *Radio Waves: Poems Celebrating the Wireless*, ed. Seán Street. London: Enitharmon, 2004, p.67.

<sup>26</sup> Pat Corina, 'Ships in the Night', *Lines North*. Leicester: Soundwrite Press, 2008, p.42.

<sup>27</sup> Andrew McNeillie, 'Lines from An Aran Journal', *Nevermore*. Manchester: Carcanet, 2000, p.63.

<sup>28</sup> Seán Street, 'Shipping Forecast Donegal', *Radio and Other Poems*. Ware, Herts: Rockingham, 1999, p.17.

<sup>29</sup> Seamus Heaney, 'Learning from Eliot', *Finders Keepers: Selected Prose, 1971-2001*. London: Faber, 2002, p.34.

<sup>30</sup> David Chandler, 'Postcards from the Edge', in Mark Power, *The Shipping Forecast*, p.ii.

<sup>31</sup> John Kerrigan, *Archipelagic English: Literature, History and Politics, 1603-1707*. Oxford: Oxford UP, 2008, p.29.

<sup>32</sup> Andrew Marr, 'Across Those Far Blue Hills a Bell is Tolling', *The Independent*, 8 April 1995.