

# Social Tension in the Poetry of Iain Crichton Smith :An Integrative Phenomenological and Ontological Study

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## Abstract:

The present investigation reveals insight into the subject of pressure, showed in looking at the structure and systems in the verse of Iain Smith. This investigation is worried about the Strain creating between the craftsmen as a person who wants for opportunity of Articulation and a community that is constrained by the puritan law of the Scottish Free Church. The persuasive relationship included presents craftsmanship as a union sustained By the poetics of regular authenticity. The exploration embraces, along these lines, an ontological ,interpretive introduction in which social and verifiable methodologies will be counseled ,consequently demonstrating the artist's traditional tendency which is driven by a reasonable vision. This vision will be characterized through receiving a phenomenological work on with respect to the message as marvels to be elucidated .

**Watchwords: Classical, culture, history, cosmology, phenomenology, mental , Social.**

## Introduction

Iain Crichton Smith, a Scottish writer and author, was conceived in 1928 What's more, was raised in the Gaelic-speaking community of Lewis. His father passed on when he was just two years of age, so his mom obtained the job of the two guardians. He went to Aberdeen University and took a degree in English there. Smith has dependably been an author whose work is based on the Highlands of Scotland. Alan Bold alludes to this reality saying that "Smith has made his best verse altogether through a continued investigation of the separate world he inhabited"(Bold, 1982:215). Smith has experienced and has contended with what he considers as the thinness of the world he experienced childhood in, a limitation brought about by the lessons and the impact of the Free Church which he finds as stubborn, tyrant, and against social. The experience of discharge and attestation that a writer is looking for goes, subsequently, partially open with what Smith finds in Lewis. At the end of the day, Smith is placed in a condition of battle with his quick social and religious foundations. Living in a community ruled by the Calvinistic Free Church, that depends to a great extent on country specialties, for example, angling, making, and shepherding, Smith barely finds a mindful ear to his verse.

Such battling concerns make strains in Smith's verse. strains he accepts to live at the center of all great verse. In a BBC chat on his verse, Smith stated: "I have dependably had confidence in a verse which contains battling strains and not a verse of statement"(qtd. In Intense, 1982: 218). Being at the fringe between two societies, Smith stays there with these resistances and inclines toward not to come to a end. Edwin Morgan discovers Smith's "verse as not to certify but rather to hold a balance"(Morgan, 1974: 221). It is the equalization of lovely truth that Smith looks for. It is the kind of truth that Douglas Dunn depicts as "disinterestedness", Dunn characterizes lovely truth as "a well-educated disinterestedness regarding any matter under the sun whatever it is distress or charm. It allows an artist's pictures and accounts to go where they need rather than towards an end pre-plotted by the commonsense necessities of favoring one side or different sorts of intervention"(Dunn, 1992: 52). Expository, controlled, sentimentalized are for the most part appropriate sobriquets to allude to Smith's verse too.

Additionally, he is a writer who composes with the ethical gravitas battling with the unusual Muse.

In this manner, Smith is a artist who looks for a created as opposed to a propelled verse. Gerald Dawe makes a decision about Smith as a writer of traditional tendencies, he finds that "Smith's lucidity as an artist has an Augustan feeling of sympathy, parody and scholarly circumspection which neither decreases its availability nor undermines its very own shrewdness in light of a legitimate concern for relevance"(Dawe, 1992: 76). Along these lines, Smith's verse is the result of the pressures he encounters. The severity of the Free Church is, along these lines, resounded in the type of his verse: composed with recognition of perceived principles, Smith's verse is a mirror that mirrors his vision of the world he lives.

Smith, consequently, travels unbiased among contrary energies, and this is a clear sign of his objectivity. Smith likes, rather than taking one side as opposed to another, to stand reserved with an investigative look on the subjects that worry him. Alluding to this inclination, Smith in exposition expresses: "I do will in general be investigative, ... I think myself that I would want to be a systematic artist, instead of an artist of the heart considered simply"(Smith, 1983:42). It is very certain that Smith is an artist who favors cognizant reality, in this manner slanted to embrace sensible vision. Thus, the present paper will embrace phenomenology as an systematic strategy contacting upon what truly exists in a show-stopper as a content inspected by a cognizance of a perceiver. Phenomenology "is a present day philosophical propensity that accentuates the perceiver.

Items can have meaning ... just if a functioning cognizance (a perceiver) assimilates or takes note of their reality" (Bressler, 2003:77). Therefore, phenomenology is an exact rationality that reviews what shows up. In characterizing what phenomenology is, Michael Lewis and TanjaStaehtler discover it as "an exploration of the wonder,' yet not 'marvel in the normal feeling of a short, amazing coruscation. All the more truly, a marvel is something that shows up; carefully, it is the appearance itself" (Lewis, Michael and Staehler, Tanja, 2011:1). The ontological aspect of the investigation will focus on the outward ways to deal with writing uniquely the social and the authentic asindistinguishable pieces of social issues with which the artist battles. Clashing strains settled in the domain of craftsmanship. Smith is a writer who esteems the opportunity of individual articulation; anyway he lives inside the bounds of a puritan community that puts bars among him and his opportunity of articulation. In this manner, this examination focuses on Smith's refusal to coincide with those limits. "Sonnet of Lewis" from *The Long River* (1955) is an oft-anthologized ballad to uncover the fighting strains that Smith lives in the Highlands. It is a lyric that demonstrates that " ... verse is a mirror held up to the mind, it mirrors the responses of the mind against the age ... , its occasions, and current circumstances"(El-Komy, 2004: 18). Smith, in "Ballad of Lewis", composes:

Here they lack the capacity to deal with the fine graces of  
verse, except if it uninhibitedly develops  
in profound impulse, similar to water in the well, woven  
into the surface of the dirt  
in a solid example. They have no rhythms to  
tailor the material of thought  
what's more, snap the string rapidly on the tooth.  
One would have imagined that this dark north was  
accustomed to helping, crossing the sky like fish quick in  
their component. One would have thought  
the desolate shake would give an incentive to the  
blasting blossom. The two boundaries, grieving  
and jollity, meet like north and south in the one  
bosom, drained by knuckled time, till dryness  
spreads over each maturing bone.  
They have the wrong spot for the fine graces  
of verse. The extraordinary excusing soul of the word fanning its  
rainbow wing, similar to a shot feathered creature tumbles from

the blustery sky. The ocean hurls  
in visionless outrage regarding the confined graves also, the  
early daffodil, cleaner than a spirit, is accumulated  
into the horrible mouth of the storm. (Smith, 1995:2)

Malpas composes that it is maybe inside the phenomenological structure that the most broad investigations of ideas of room also, place . . . have been embraced" (J. E. Malpas, 2007: 20). The lyric begins with alluding to a spot or a community as a subject autonomous of the writer, and as the sonnet builds up a detachment or maybe, a difference between the subject and the writer is found. An argument is along these lines set up between the writer and the idea of the community that is removed from "the fine graces/of verse". Smith focuses on the difference among him and his locale in contrasting the sort of verse he keeps in touch with the verse that interests for that community. Moreover, order and association are kept in the introduction of the experience, the request that echoes the Free Church law's grip over the spot. The artist begins by naming the spot, at that point he moves to allude to the idea of the community there, at last he appears the difficulty of workmanship at such a puritan community. Objectivity in uncovering the case isn't missed, for the writer isn't absolutely unfriendly to that community. The lingual authority utilized matches well the idea presented: "surface", and "snap" are two effectively important words focusing again that pressure. Thus, "surface" alludes not exclusively to the "woven" textures of a bit of fabric - a renowned exchange the shepherding grounds of the Highlands - yet in addition demonstrates the nature of a composed content. The word "snap", then again, does not just allude to the principle create, angling, in the Highland, yet in addition alludes to a composition style of vaguer and energy just as a capable of being heard flipping musicality. Guided by the past phenomenological graphic stage, Smith rises as an artist of an established propensity appeared watching perceived standards of beautiful creation. Reasonable works find getting to be elucidation in the domain of metaphysics, along these lines a social translation could be utilized to approach "Sonnet of Lewis". The title itself alludes to a spot and the community dwelling there; the ballad likewise reveals a social argument of connections between the artist and his locale the two of which speak to an alternate point of view. Smith is the informed writer, bearing the inheritance of English writing, who longs for the opportunity of individual articulation. His local community can't permit such an opportunity, for Lewis is a tight community commanded by the limitation of the religious establishment. Along these lines, the sonnet portrays the general structure of the general public in Lewis which is subdued by the male centric specialist of the Calvinistic Free Church whose impact Smith himself can't get away.

In Prose he composes:

...sometimes I feel that there are a Free Church or religious element in me which are in conflict with my art . . . Now, my attitude to the Free Church and religion is very ambivalent . . . in one sense I think of it as constricting, and, in another sense, I admire the people who belong to that church because they represent, in a very strong and almost unquestioning way, things which I find very difficult and very complex . . . So, religion is very important to me as force that I react against. (Smith, 1983:42)

Smith's local community is as yet living in an essential period of social advancement, whose skilled workers structure the base and the people of qualification in that society. Also, Lewis is a community of ridiculous nature where dealing with a specialty well is the sole judge on an individual. Subsequently, Lewis can be considered as an ideal world where no spot is offered for a writer of outside taste. An author that does not speak to the community. In any case, Smith has accomplished a ballad that could be considered as a genuine impression of the social connections in his local community. A people group that is described by a rationalization of the person's opportunity versus the grip of the community for "all through his initial ballads there are indications of Crichton Smith breaking with his locale and its customary working artworks, and of his setting up a free presence as an essayist and teacher"(Regan,1983: 65).

The passing of the "daffodil" at the experience of a "storm" speaks to what Smith feels in his general public, for the most part a social passing. Smith follows the underlying foundations of his refusal to exist together with the existent social strain he finds in Lewis to its verifiable sources. Smith echoes that pressure on the connection between the old age, speaking to a true Gaelic culture, and the present age, representing the standard culture of the Anglicized British isles. Two lyrics are chosen for showing this issue: "It is the Old" from *The Law and the Grace* (1965) and "Concentrates in Power" from *Thistles* furthermore, *Roses* (1961). In the previous, Smith handles family connections to uncover a profound established social rationalization relying upon an incomprehensible inward colonization:

It is the old  
 who get up in the night to build the fire for the young.  
 Their gods, they imagine, are disposed in  
 a leisurely lazy heaven and prolong a  
 Norman sleep against the cold  
 and bitter frost.  
 And so they set  
 a delicate structure of sticks, enfolded in this  
 fear of their power, idolatry of their poise. Not  
 knowing in Saxon dawns how the abyss their  
 precarious tilt of sticks steadily lights is what  
 their boys  
 dread in their beds,  
 while dreaming of lords they can serve of  
 brilliance courage and wit.  
 Roads are built on each nerve - Roman  
 and servile and powerful. Their need point to the  
 fire in the night. (Smith, 1995:53)

Inside a ballad of stanza structure, Smith presents a turned around circumstance of familial connections in which "the old" are displayed as hirelings to "the youthful". In spite of the fact that family undertakings are taken as subject, Smith uncovered no enthusiastic treatment of the issue regardless of whether he checks himself as having a place with the youthful. Hence, the rationalization here gathers two boundaries: the old Gaelic culture stood out from the Anglicized youthful, "their divine beings" expecting the possibility of the distinguished Normans oppressing the locals. Smith, here, stands standoffish as he looks at the connection between the two ages. In "It is the Old", "... the ballad utilizes the family connections among more youthful and more seasoned ages as an allegory for the relations between indigenous populaces and trespassers who build up themselves as a social world class, transforming the locals into an insignificant class"(Milton, 1997:194).

The strategy of the lyric demonstrates the established tendency of Crichton Smith, a tendency that is figured in the light of an incredibly sensible vision. "It Is the Old", in this way, discovers sound elucidation in the space of metaphysics through receiving a verifiable anecdotal approach. The lyric offers a circumstance made by a chronicled and ecological determinism, for the chose methodology "sees an artistic work mainly, if not only, as an impression of its creator's life and times or the life and times of the characters in the work"(Guerin et al, 1999: 22). In this sonnet, Smith focuses on the roundabout movement of history that allots power to succeeding countries relying upon the component of intensity. Contemporary history demonstrates the youthful Anglicized age in the Highlands as getting their capacity from reliability what's more, subjugation to the English culture of the territory. Then again, Smith alludes to the old age as substance with their bondage to the youthful:

It is the old  
Who get up in the night to build the fires for the young.  
Lid the fires for the young  
their gods, they imagine, are disposed  
in a leisurely lazy heaven. (Smith, 1995:53)

Smith trusts that the focal episode that molded present day Scottish history is the annihilation of the Scottish Highland troops in the 1745 fight of Culloden. After that fight the Scots ended up isolated into two classes, the Anglicized youthful masters, and the basic highlanders owning no terrains or then again houses. This condition, political and social, made ready for additional Social Tension in the Poetry of Iain Crichton Smith: An Integrative Phenomenological and Ontological Study crumbling of the valid Gaelic culture. Authentic records shed all the more light on the subject: Following the formal Act of Union in 1707, disappointment especially among Highland Scots, upheld the uprisings of 1715 and 1745 which endeavored to reestablish the Old and Young (Bonnie Prince Charlie) actors to the honored position of Scotland. After the skirmish of Culloden the Highland Clearances started, thousands were removed from their leased crofts and the mass movement of Scots to different pieces of the world started. Regardless of the prominent view that the proprietors were English, the greater part was Scots, yet not those of the Gaelic-speaking Roman Catholic convention who had battled for the (Bonnie Prince). (Itd. in Smith, 1983:65)

Hence, the old who represent the Gaelic culture, and in outcome to that chronicled circumstance, become hirelings for the youthful landowners "their young men" treated as "divine beings". At that point, English turns into the authority language and the Highland Scots needed to leave their homes worked with "a sensitive structure of sticks". In any case, Smith reviews the English being captives to the Normans what's

more, the Romans to caution the youthful Anglicized against the roundabout development of history. The Gaels are dealt with now a similar route as the English were treated under the Norman principle. This reality isn't missing from the psyches of the youthful age, so they resort to a more grounded control, that of the Romans, anyway "servile". The acknowledgment of the mouthful's bondage is incidentally reverberated by the mouthful's acknowledgment of the Roman's. Such a recorded persuasion between the past real Gaelic convention, a state of "Nonbeing", and the present control of the youthful Anglicized Scots, a condition of cynical "Being", is settled in a roundabout development of "Getting to be" prompting bondage. This condition of consistent "getting to be" is the danger that Smith cautions the youthful against inasmuch as they remain not consistent with their local conventions. Another lyric, "Concentrates in Power" expounds on the recorded circumstance in the Highlands, this time Smith himself is by and by included.

Today at gathering while I sat befuddled by movements, counter-movements, and the ambiguous the terrains toward the north (referred to the Romans as Caledonia) were involved by a warlike clan called Pacts. Little is known about the Pacts, however their root and language is for the most part Celtic. The more popular Hadrian's Wall, which is more than 100 miles in length furthermore, lies near the present outskirts among England and Scotland, was worked by the withdrawing Romans (having been rushed by Pictish assaults (Smith, 1983:68)

In this manner, Smith takes a reality from history to signify the idea of the Gaelic culture initially framed by the courageous Picts who had the capacity to withstand the Roman clearing attack of their territories, the Highlands. Then again, the bombastic English colonizer and the Anglicized youthful age of Scots, accepting prevalence over the Gaels, were when mediocre compared to the Roman colonizer. Smith, Anglicized by training, recognizes this reality, that is the reason he considers the Gael's discussion as "all the more genuine" as issuing from a genuine people consistent with their way of life and who talk its tongue. He ends up estranged inside his local fringes for not having the capacity to end the "discourse" with the Gael since he has obtained another culture, and it is the sword of economy that has constrained him to receive the way of life and language of the other.



His verse, along these lines, conveys a world that isn't genuine to the Gaelic people group whose talk he says:

... Were real and the poems I make  
mere cardboard coins to filling a childish purse.  
And I was terrified lest my world be fake me Douboutin  
and these blunt men who make all words opaque d  
should stand like giants by my dwarfish verse. (Smith, 1995:32)

In any case, Smith is aware of the social annihilation in Scottish contemporary history, for "...in Scotland all in all there is a solid authentic cognizance and it constantly harps on defeat"(Bold, 1982: 219). Thus, Smith, the youthful Gaelic writer, resorts to the Romans to infer both social and imaginative forces. The Roman power has presented "the lovely" craftsmanship and the fierce" military activity, accordingly offering an argument of the opposing essences of colonization. Smith, the youthful Gaelic craftsman, offers himself as a combination to determine this social argument: the Anglo-Gaelic and the Anglo-Roman. Smith Roman request represents the normal or the mediatory perspective, the Roman request resounded in a traditional ballad that can impart the Highlands' social and verifiable circumstance. In Smith` poetry there is marked" a conflict concerned with the status of art. Smith finds the artist is not readily accepted or taken seriously by his society " (Alexander,1983,119)

This sonnet is imagined as "a vase in sprout", an Augustan image of creative flawlessness. In the wake of appearing social qualities of his local network of Lewis and inspecting its authentic foundations, Smith comes to an end dependent on the practical guideline of natural determinism. Smith winds up as framed and overwhelmed by that network having all its social qualities implanted in his identity and craftsmanship. "That Island Formed You" from the (1972) volume Love Songs and Elegies enrolls Smith's dismissal of his locale's thinness and its failure to change:

That island formed you, its black hated men And  
stony bibles. How your father's beard  
streamed like a cataract. And the heart's devoured by  
the black rays of a descending sun.  
Always they're making fences, making barred  
gates to keep the wind out, their slow pace  
deliberate and punctual. Who has heard  
of the terrible cyclones that infect the deep space?  
The daffodils are yellow on the wind  
but in these souls where is the love, my dear, to  
dally in fine leisure as the clear  
smoke rises from the houses, and the cock  
shrills redly from the waste abundant air?(Smith, 1995:134)

The lyric presents an announcement of the inevitable impact of the condition by which a person's life and awareness are decided and "framed". Smith knows about the ground-breaking religious organization of "stony books of scriptures" and recognizes his being exposed to its impact, in this way an argument between the individualistic craftsman and the puritan controlling framework is relied upon to overwhelm the ballad. Falling between two battling pressures Smith, however as a vital piece of the strain, keeps up objectivity by maintaining a strategic distance from the utilization of a speaking I: rather the second individual pronoun "you" is utilized to check a tone of argumentation having a thoughtful mode efficient exhibited. Request in uncovering the thinking is kept as the writer presents the point of concern, at that point he continues in offering clarifications and results. The established structure that relies upon association of thought echoes a reasonable thought of the ecological determinism. Smith's style shows up in the objectivity rehearsed in uncovering thought in a ground-breaking expression and utilitarian interesting expressions.

Such a practical point of view discovers sound translation in the space of philosophy, explicitly through applying a sociological methodology. In the present ballad, Smith reveals insight into the social connections in the Highlands that "shaped" him.

The lyric uncovers a network in which the puritan religious establishment plans the sort of individual living there. Along these lines, a strain between an artist, who demonstrates his reality by the act of workmanship, and that sort of network should result in. Lewis is a secluded what's more, straightforward network falling in an essential phase of social and financial advancement, it is a shut society put under check by a puritan church. In this way, Always they're making fences, making barred gates to keep the wind out, there slow pace deliberate and punctual. Who has heard of the terrible cyclones that infect the deep space?(Smith,1995:134)

The people group is in this manner blockaded inside its nearby fringes, so it gives no chance for a genuine change, regardless of whether social or scholarly. An argument, in this way, is set up between the writer presenting his specialty for a scholarly improvement and a puritan foundation. It turns out to be very clear that "Crichton Smith has battled as both writer and commentator, with his quick social and religious foundation. He has battled, as Auden did before him, with a hard-headed withdrawn, separate foundation, in religious terms at any rate, introduced itself as unfriendly to the creative life"(Dawe, 1992: 73).

In the Lewis people group, men of control and refinement are those immersed in religious choking, their strategies and laws have "eaten up" a scholarly change that advances the identity and improves the network. The control of the congregation shows up in Smith's exclamatory sentence: "How your dad's facial hair/gushed like a waterfall". Smith suggests the congregation's position by alluding to the male centric "father" whose "whiskers" with its holy meanings is unendingly "spilling like a waterfall". One of the implications of the word "spilling" is the educating of a gathering of youngsters together as though in an area, in this manner the entire network is being pushed by the religious foundation that eats up the "heart" and voids the "spirits" of "affection".

Smith, thus, is battling a social imperfection causing a voiding of the job of love and resistance that blurs in a puritan network. Consequently Smith, seen as a social commentator, presents works that come shaded by the foundation he lives inside, for faultfinders of social introduction "approach crafted by craftsmanship on the premise that it is unavoidably molded by the social conditions and the current controlling forces in a certain age"(qtd. in El-Komy, 2004:189).

Smith lives inside social conditions that bring forth a strain in the spirit all types of a writer who endeavors to free his locale from detainment both religious and social. He in this way, winds up like a courier of a scholarly renaissance, anyway the expert of the church is unmistakably increasingly incredible. Smith is much similar to a "cockerel" who voices out a proclaiming of scholarly opportunity that goes inefficiently in "plenteous air". Subsequently, the condition of ever existent battling with pressures normal for Smith's verse is the result of the social conditions he observers in Lewis. Thus, Smith has demonstrated what's more, has clarified what is implied by the underlying articulation and title, " That Island Formed You".

## Conclusion

The present examination has been worried about pinpointing the persuasive strains that dwell in the verse of Iain Crichton Smith. It has uncovered existing strain between Smith's individualistic satisfaction as an autonomous craftsman and a convention of thinness and doubt of craftsmanship in a general public constrained by the puritan guidelines of the Free Church. Another feature of the argument is the artist's Pentecostal worries about the bona fide culture of Gaelic Highlands and the persistent development of the advanced Anglicized culture undermining of English consistency. The investigation has additionally demonstrated that the sensible vision of the artist has molded his traditional method.

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