愛知淑徳大学論集 ―コミュニケーション学部・心理学研究科篇― 第9号 2009 113－123

Poetry as Palimpsest:
An Interpretation of Seamus Heaney's *District and Circle*

Shigeru Ozawa※1

Introduction

Irish poet Seamus Heaney's latest anthology, *District and Circle,* has attracted a wide array of criticism. Although critics have offered a variety of perspectives on the work, they all seem to agree that *District and Circle* is a return to some of the themes found in Heaney's earlier poems. Furthermore, most critics express their disappointment at this backwards motion, referring to Heaney's techniques as "mannerisms" (Logan), "insistently humble nostalgia" (Burt), and "retrenchment" (Motion). It appears that Heaney's readers expected something entirely new, and were dismayed to find that in *District and Circle* Heaney instead decided to revisit many ideas that he had previously explored.

Negative evaluations of a creative work are often based on past impressions. In other words, if a work fails to live up to a poet's expectations, it may be criticized regardless of its inherent value. When interpreting a novel work it is important to take into consideration the author's past, but it is equally vital to view the piece as its own entity, addressing the new ideas that it brings to the genre.

In a sense, any poem is a palimpsest. The original material is obscured, covered over, but may shine through cracks in the façade nonetheless. Behind Seamus Heaney's new poems we can see vestiges of the older ones that both inform and inspire his contemporary ideas. This essay will interpret Heaney's old poems in light of his newer ones in an attempt to refute the critics who charge that Heaney has brought nothing new to the field of poetry, and is simply revisiting themes that have already been explored.

1. New Themes in "Turnip-Snedder" and "A Shiver": A Comparison to "Digging"

District and Circle's "Turnip-Snedder" and "A Shiver" contain many of the same elements as Heaney's earlier poem, "Digging," but nevertheless reveal some novel ideas. Perhaps the most obvious similarity between the works is their setting: the opening of "Turnip-Snedder" viscerally recalls the first few lines of "Digging."

> In an age of bare hands
> and cast iron,
> the clamp-on meat-mincer,
> the double-flywheeled water-pump,
> it dug its heels in among wooden tubs
> and troughs of slops. (1-6)

This poem ostensibly examines the constant nature of farming, but goes far beyond

※1 外国語教育センター

Heaney's earlier works to explore previously undiscovered ideas. Phrases such as "bare hands" (1), "cast iron" (2), and "clamp-on meat mincer" (3) place the poem solidly in ancient times, speaking to a world that existed many years before the advent of technology, when Heaney was still a child. Indeed, in a radio interview with Perro de Jong, Heaney describes his memories of turnip-snedders. Farming, it seems, has not undergone any significant transformations.

Many of Heaney's early poems, including "Digging," explore the hands-on nature of his predecessors" work:

> Under my window a clean rasping sound
> When the spade sinks into gravely ground:
> My father, digging. I look down
> Till his straining rump among the flowerbeds
> Bends low, comes up twenty years away
> Stooping in rhythm through potato drills
> Where he was digging. (3-9)

In "Digging," the narrator overlaps a description of his father in the present with scenes of his father farming twenty years earlier. His movements have not changed with the years, and the scenery remains the same as it was in the past.

> By God, the old man could handle a spade,
> Just like his old man.
> My grandfather could cut more turf in a day
> Than any other man on Toner's bog. (15-18)

The digging in this poem echoes the actions of the narrator's grandfather. We can easily imagine the simple work being undertaken by laborers during the Iron Age, when the spade was invented.

The weapons that are so frequently used as metaphors in Heaney's works also speak to his interest in revisiting past themes. In "Turnip-Snedder," machines are described using distinctly militaristic imagery:

> hotter than body heat
> in summertime, cold in winter
> as winter's body armour,
> a barrel-chested breast-plate
> standing guard
> on four braced greaves. (7-12)

"Turnip-Snedder" contains an image of an armed warrior wearing "body armour" (9) or a "breast-plate" (10). The armed warrior is a perfect image to evoke the era.

In earlier works, such as *Death of a Naturalist,* Heaney frequently used weapons imagery such as bombs and guns. For example, "Digging" begins: "Between my finger and my thumb / The squat pen rests; as snug as a gun" (1-2). Here, the pen is likened to the gun, thus lending a militaristic aspect to the narrator.

Both "Digging" and "Turnip-Snedder" can be read as meta-poems, or poems about writing poems. The cruelty of the phrasing choices in "Turnip-Snedder" allows us to interpret the

poem as a meta-poem.

"This is the way that God sees life,"
it said, "from seedling-braird to snedder,"
as the handle turned
and turnip-heads were let fall and fed
to the juiced-up inner blades,
"This is the turnip-cycle,"
as it dropped its raw sliced mess,
bucketful by glistering bucketful. (13-20)

There are two possible readings for the line, "This is the way that God sees life" (13). On the one hand, God may see life itself as a "turnip-cycle" (18). This reading suggests a rather cruel, violent image. On the other hand, we can imagine that God sees life in the same way as a "turnip-cycle" (18) — a reading that suggests to the reader the presence of a meta-poem. Ultimately, however, it matters little which interpretation we choose to accept: what matters most is that we understand that the poem is indeed a meta-poem.

Poems frequently contain multiple meanings. For example, in this poem the warrior is described as having blades inside his body - a description that can give rise to a wide variety of interpretations. Heaney himself endorses the reading of his works as meta-poems:

But one spade, one turnip snedder: they
open the path inward. I mean, it's like the
way all life gets started. There's something
- a spurt! - that changes everything and
allows for the possibility of growth. [. . .]
More important to me would be the thought
that there's a kind of cruelty in the
language. That there's a sense of the
unremittingness of this process. 'The turnip
snedder says: this is the way that God sees
life, from the little seed to the snedder'.
And it drops its mess, and so on. (de Jong)

In this reading, the "seedling-braird" (14) is likened to the poet's body of material, which may include experiences, emotions, and events. The process of cutting turnips into pieces can likewise be seen as a metaphor for the development of novel ideas for poems. Heaney argues that the process of writing a poem is cruel and unmerciful, as the poet is forced to come to terms with inconvenient truths about himself, such as his own weakness. However, the result of the process - a poem - is inherently positive, as symbolized by the phrase "glistering bucketful" (20).

Heaney's first poem, "Digging," has been interpreted as a meta-poem. The basis for this reading can be found in the last four lines. After describing the digging that he has witnessed across generations, the narrator states:

But I've no spade to follow men like them.
Between my finger and my thumb

The squat pen rests.
I'll dig with it. (28-31)

The last line of the poem transforms the work from a relatively simple description of farming into a meta-poem. Digging is likened to the process of writing a poem. Jon Stallworthy writes, "The pen cuts back into the poet's memory, uncovering first his father and then, cutting deeper into time past, his grandfather" (162). Like his forebears who dug at the earth, the poet excavates the past and draws forth art.

Another meta-poem in *District and Circle* is "A Shiver." This poem is more similar to "Digging" than to "Turnip-Snedder," in that the former two draw a parallel between physical work and the labor of composing poetry.

The way you had to stand to swing the sledge,
Your two knees locked, your lower back shock-fast
As shields in a testudo, spine and waist
A pivot for the tight-braced, tilting rib-cage;
The way its iron head planted the sledge
Unyieldingly as a club-footed last;
The way you had to heft and then half-rest
Its gathered force like a long-nursed rage
About to be let fly: does it do you good
To have known it in your bones, directable,
Withholdable at will,
A first blow that could make air of a wall,
A last one so unanswerably landed
The staked earth quailed and shivered in the handle? (1-14)

Both "A Shiver" and "Digging" describe skilled workmen whose movements have not changed since ancient times. "Turnip-Snedder" describes a person hitting a sledgehammer: he is quite skilled, for his "two knees" (2) are "locked" (2), his "lower back" (2) is "shock-fast" (2), and his "spine and waist" (3) serve as "a pivot for the tight-braced, tilting rib-cage" (4). Sledgehammers are so heavy and unbalanced that only skilled workmen can handle them easily. The workman in this poem doesn"t even move slightly: he has many years of experience, as shown by the line "known it in your bones" (10). Furthermore, he can "heft and half-rest" (7) easily. This poem also contains some military imagery, as in the phrase "club-footed" (6).

Like "Digging," "A Shiver" can be read as a meta-poem. There is a significant element of introspection in this poem, which focuses on the shiver the workman feels upon hitting the post with the hammer. The narrator asks, "does it do you good / To have known it in your bones" (9-10), implying that there is something inherently negative in the violent swinging of the sledgehammer. The shiver that the workman feels upon impact is a metaphor for the psychological response that people may feel after they do something cruel or violent. The introspection seen here underscores the meta aspects of the poem. As Heaney himself states:

> There's a poem in *District & Circle*, it's called "A Shiver." It's about hitting a fence post with a sledge hammer. And that's where it begins: in that stored sensation in

> the body, that the upper arm and the whole body remembers the satisfaction - the dangerous satisfaction - of total hammering. No holding back. Every power exercised to strike hard. And even then, I think, something in you knew that this was "defendu" a little, just to exercise such merciless power. (de Jong)

As can be seen in "Turnip-Snedder," Heaney believes that there is a certain cruelty to language. "Digging" likens physical labor to poetry, while "A Shiver" draws a comparison between the violence of hammering and the violence of writing. In each poem, the skilled workman stands in for the poet, and the finished product stands in for the poem.

The similarities between Heaney's later works and his earlier ones do not speak to a lack of progress or a reliance on certain mannerisms, but rather to a desire to more fully explore ideas that are of interest to him, and have been for some time. Read as meta-poems, these works can represent the relationship between the poet and the material. Through the process of writing poems, the poet can deconstruct the original material of reality.

The negative aspect of creation found in "Turnip-Snedder" and "A Shiver" is emphasized to a far lesser extent in "Digging." In the latter poem, the skilled workman is described in a positive light:

> By God, the old man could handle a spade,
> Just like his old man.
> My grandfather could cut more turf in a day
> Than any other man on Toner's bog. (15-18)

We can sense here not so much the destructive aspect of farming as Heaney's praise for skilled farmers. The narrator seems to feel guilty about his inability or unwillingness to follow in their footsteps: "But I've no spade to follow men like them" (28). The tradition of skilled farmers comes to an abrupt halt with the narrator's generation, and he attempts to lessen the blow of this break by finding a substitute for the "spade," saying that he will "dig" with his pen (31).

Heaney's earlier works, such as "Digging," emphasize the positive side of farming or creation, while later poems such as "Turnip-Snedder" and "A Shiver" explore the negative aspects of the profession, as well. This can be seen as a direct result of Heaney's long career. Given that "Digging" was Heaney's very first poem, it seems natural that the author would have sought to in some way follow in the footsteps of his ancestors. After many years passed, however, Heaney came to see his inheritance in a more objective light, and began paying attention to the negative aspects of creation. In other words, "Digging" can be viewed as Heaney's "Song of Innocence," while "Turnip-Snedder" and "A Shiver" can be seen as his "Song of Experience."

2. Re-Reading "Digging" from A New Perspective

The themes that are found in "Turnip-Snedder" and "A Shiver" did not arise out of nothing: we can already see hints of these ideas in Heaney's earliest poem, "Digging." An examination of "Digging" that takes Heaney's later works into consideration can reveal new meanings in the poem. For example, the negative view of creation is found in the metaphor of the gun in "Digging."

Between my finger and my thumb
The squat pen rests; as snug as a gun.
. . .
Between my finger and my thumb
The squat pen rests.
I'll dig with it. (1-31)

Here, the connection between the gun and the pen recalls the idea of writing as destructive force as found in "A Shiver." This link has been interpreted in various ways. Vendler writes that Irish children have to choose between guns (the Republican Army) and spades (a career in farming), and praises Heaney for metaphorically endorsing farming in this poem (29). Parker emphasizes the theme of inheritance of tradition (63), but says nothing about the metaphor of the gun. Corcoran introduces the local proverb "the pen is lighter than the spade," indicating that the gun has allegorical meanings (9). Mathias emphasizes the consonantal "g" in "guns" and "snug," indicating that "an alien force is being applied to this older world" (17). In other words, he sees in this phrase the destruction of tradition. Coughlan, interestingly, sees "phallic surrogates" (190) in this metaphor.

It seems likely that the gun is intended to speak to the destructive aspects of creation. I agree with Vendler's reference to the "two traditions" of the spade and the gun, but feel that there is a grey area where the two overlap. Farming, like guns, has destructive elements - the two are not wholly separate from each other.

In a radio interview about "A Shiver," Heaney explains the link between physical labor and violence:

> So of course you come to 'shock and awe', you come to Iraq, you come to a time when you're sitting watching TV and you went 'b-boom.' And you're sitting in Dublin watching this hammering of the world by bombs. And again, the young fellows are up there - 'ch-chk' - with impunity, letting it go. So what I would like to do...what I hope happens in these poems, is that the first life of memory links with the new life of the world we're in some way, you know. (de Jong)

Heaney underscores the multiple layers of meanings that can be found in "A Shiver." Hammers can represent both a literal tool and the metaphorical possibility of violence to come.

The layering in "A Shiver" can also be seen in "Digging," in the form of the gun metaphor. In "Digging," however, this idea is incomplete; there is no reference to the gun in the last four lines. However, the impression that the gun makes on the reader in the first part of the poem cannot be overlooked, as it hovers over the work in its entirety.

The violent, cruel imagery found in "A Shiver" or "Turnip-Snedder" already exists in "Digging":

The cold smell of potato mold, the squelch and slap
Of soggy peat, the curt cuts of an edge
Through living roots awaken in my head. (25-27)

The violent image of "curt cuts of an edge / Through living roots" (26-27) can be seen as the premature element that develops into the line, "as the handle turned / and turnip-heads

were let fall and fed / to the juiced-up inner blades" (15-17) in "Turnip-Snedder."

While "Digging" certainly explores the metaphorical inheritance of the farming tradition, this theme can be understood even more fully in light of later works such as "A Shiver" and "Turnip-Snedder." Together, these poems contain a fascinating analysis of the destructive relationship between nature and mankind.

3. New Themes in "Tollund Man in Springtime": A Comparison With "The Tollund Man"

District and Circle includes poems that deal with themes that were first touched upon in earlier anthologies. An examination of these earlier works in light of the later ones not only furthers our understanding of themes that run throughout the body of Heaney's work, but also gives us clues to discover entirely new meanings.

Perhaps Heaney's most famous poem, "The Tollund Man," tells the story of a "bog body" that was pulled from a Danish swamp by archaeologist P. V. Glob, who argued that the body was a sacrifice to the earth goddess (190-92). In his latest anthology, Heaney again writes about the Tollund Man, this time in "Tollund Man in Springtime," in which the Tollund Man himself takes on a voice.

> My heavy head. Bronze-buffed. Ear to the ground.
> My eye at turf level. Its snailskin lid.
> My cushioned cheek and brow. My phantom hand
> And arm and leg and shoulder that felt pillowed (1-4)

In "The Tollund Man," by contrast, the bog body is an other, wholly distinct from the narrator himself.

> Some day I will go to Aarhus
> To see his peat-brown head,
> The mild pods of his eye-lids,
> His pointed skin cap.
> . . .
> Naked except for
> The cap, noose and girdle, (1-10)

The beginning of this poem already reveals the contrast between the aforementioned Song of Innocence and Song of Experience. Both works describe the same bog body, but they each take a different viewpoint on the matter. The poem from *District and Circle* is narrated by the Tollund Man himself, as shown by the usage of the pronoun "my." The earlier poem, however, is narrated by a person who has not seen the bog body with his own eyes: "Some day I will go to Aarhus" (1). He describes the body in great detail, but they are details that he gleaned from P.V. Glob's writings - not from his own experience (see "The Symbolic Value of 'The Tollund Man,' in which I describe the similarities between Glob's description of the bog body and Heaney's). "The Tollund Man" is, in a way, a Song of Innocence composed before Heaney ever has any first-hand experience with the bog body, while "Tollund Man in Springtime" is a Song of Experience that reveals a far deeper understanding of the subject.

The contrast between the Song of Innocence and the Song of Experience is underscored by

the manner in which the poet deals with the bog body. According to Glob, the Tollund Man was a sacrifice to the earth goddess, and Heaney's earlier work seems to agree with this viewpoint:

Bridegroom to the goddess,
She tightened her torc on him
And opened her fen,
Those dark juices working
Him to a saint's kept body, (12-16)

The personification of the bog, the sexual imagery of "opened her fen" (14) and "dark juices" (15), and the description of the Tollund Man as a "saint" (16) all stand as evidence that Heaney concurred with Glob's perspective. In "Tollund Man in Springtime," however, greater emphasis is placed on religion:

On show for years while all that lay in wait
Still waited. Disembodied. Far renowned.
Faith placed in me, me faithless as a stone (9-11)

The phrase "me faithless as a stone" (11) destroys the narrative of the earth goddess explored in the earlier work. The old poem depended on Glob's theory, but the new poem takes a skeptical view, removing the bog body from its religious context. Indeed, in "Tollund Man in Springtime" Heaney appears to express the belief that Glob was in a way putting his own agenda on the bog body, imbuing it with religious significance where none existed. The statement that the bog body is "faithless" makes the poem a Song of Experience that has shed its earlier innocence.

"Tollund Man in Springtime" rejects the perspective taken in the earlier poem, as can be seen in the description of the bog body after the burial. "The Tollund Man" likens the body to a bridegroom, and describes the process of preservation using phrases that conjure the idea of sexual intercourse. The newer work, however, describes the body as something lying in wait for time interminable.

As fleshily as when the bog pith weighed
To mould me to itself and it to me
Between when I was buried and unburied.
Between what happened and was meant to be.
On show for years while all that lay in wait
Still waited. Disembodied. Far renowned.
Faith placed in me, me faithless as a stone (5-11)

Here, two kinds of weight are described: the physical weight of the bog, and the metaphorical weight of the "faithless" bog body. The fact that the Tollund Man lies in wait shows that he demands neither; "what happened" was that he was sacrificed, and "what was meant to be" was the rich harvest bestowed upon the people by the earth goddess. However, he could not become the earth goddess's bridegroom, because no such thing exists. He can only wait to discover the meaning of his death, which never comes. The final stanza reveals that even after he is freed from the bog, the Tollund Man continues to wait for both himself and others to achieve true understanding.

In "The Tollund Man," the narrator prays to the Tollund Man to improve the tragic situation in Northern Ireland:

I could risk blasphemy,
Consecrate the cauldron bog
Our holy ground and pray
Him to make germinate
The scattered, ambushed
Flesh of labourers,
Stockinged corpses
Laid out in the farmyards (21-28)

Such prayer is an example of the "planting" described in "Tollund Man in Springtime." In "The Tollund Man," the narrator describes Northern Ireland in a religious context, focusing on the martyred earth goddess, while "Tollund Man in Springtime" deconstructs this idea, examining the idea of faith as a "planting." Furthermore, this poem considers the Tollund Man's independence in the face of external pressures. The bog tries to identify itself with the Tollund Man, "mould[ing]" itself to his form, but he retains his human shape. Likewise, the Tollund Man refuses to bend to the pressure to become a religious martyr even though many attempt to place this label on his aging form. "Tollund Man in Springtime" is thus a rejection of the religious bent of the earlier poem. Heaney overwrites his previous work and reconsiders his previously-held beliefs, arriving at an entirely novel perspective.

4. Re-Reading "The Tollund Man"

"The Tollund Man" has traditionally been interpreted as a poem intended to explore the omnipresence of religious violence. However, Heaney's later rejection of faith can be seen even in this earlier work. Those who revisit "The Tollund Man" after reading "Tollund Man in Springtime" become aware of the abandonment of religion that exists in the former. The narrator in "The Tollund Man" depends heavily on P.V. Glob's ideas about the Tollund Man as bridegroom to the earth goddess. A closer reading of the work, however, suggests that the narrator himself is vaguely uncomfortable with this notion:

Saying the names
Tollund, Grauballe, Nebelgard,
Watching the pointing hands
Of country people,
Not knowing their tongue. (36-40)

It is important to take note of the narrator's approach to land-via-place name, and the resultant failure. In Irish literature, naming places can be a means by which to approach the land, but the line "Not knowing their tongue" suggests that the narrator cannot use this tactic, because the place names are in Danish - a language foreign to him. This gap in communication creates distance between the interpreter and the object, positioning the narrator as a stranger in a strange land. "Tollund Man in Springtime" describes the gap as follows:

On show for years while all that lay in wait

Still waited. Disembodied. Far renowned.
Faith placed in me, me faithless as a stone (9-11)

While "Tollund Man in Springtime" describes the gap from the perspective of the one being interpreted and "The Tollund Man" describes the gap from the perspective of the interpreter, both poems examine the same theme.

It is crucial to note the dramatic shift in point of view that occurs between "The Tollund Man" and "Tollund Man in Springtime." The latter poem, as I have said, takes the viewpoint of the Tollund man himself.

Something of his sad freedom
As he rode the tumbril
Should come to me, driving, (33-35)

Interestingly, "Tollund Man in Springtime" is narrated by an individual who attempts to put himself into the Tollund Man's mind. In the car, which reminds him of "tumbrel" (34), the narrator imagines how the Tollund Man must have felt. "Sad freedom" is another interesting phrase: many scholars believe that it refers to the Tollund Man's execution, which brings with it both death ("sadness") and release from religious persecution ("freedom"). The gap between reality and interpretation, it seems, can be interpreted as "freedom." In fact, the very first sonnet of the sequence begins as follows:

Into your virtual city I'll have passed
Unregistered by scans, screens, hidden eyes,
Lapping time in myself, (1-3)

The fact that the Tollund Man is "unregistered by scans, screens, hidden eyes" (2) shows that he cannot be recognized physically, and that he defies classification and interpretation. While such a state is inherently lonely and arguably sad, it is also a state of total freedom. The "sad freedom" of the Tollund Man is likened to the narrator's failure to identify with the land via the place name. He feels alienated in a foreign land, and thus has something in common with the Tollund Man. "Tollund Man in Springtime" revisits, deconstructs, and underscores the themes found in "The Tollund Man," heightening our understanding of both poems.

Conclusion

Heaney's latest anthology, *District and Circle*, not only develops past themes, but also gives us a new viewpoint from which to analyze his earlier anthologies. Primarily, Heaney considers the relationship between the interpreter and the interpreted, and the relationship between human beings and nature. This new collection can allows us to view Heaney's works in the context of postmodernism: his poems can now unequivocally be viewed as self-deconstructing, as in "The Tollund Man."

Each new discovery in the anthology holds the potential to overturn the traditional interpretation of Heaney's works. For example, Ciaran Carson's declaration that Heaney is a "laureate of violence" (183) is contradicted by the analysis of "The Tollund Man," which demonstrates that Heaney in fact wove through his poem clues that enable the reader to deconstruct the myth of violence. In addition, while Heaney was once famous for his

descriptions of nature and pastoral themes, the newer poems speak to his awareness of the tension between mankind and nature.

Heaney's poetry constitutes a kind of palimpsest: behind the new poems are the old ones, and within the old poems are the germs of the new ones. As Heaney "overwrites" his past works, so should his readers should "overwrite" their past interpretations. The value of old poems is not fixed; new meanings can be found when poems are given a new context in which to be read. In *District and Circle,* Heaney not only explores novel themes, but also breathes new life into old ones.

Works Cited

Burt, S. 2006. [Review of the book *District and Circle*]. *Tower Poetry.* Retrieved from http:// www.towerpoetry.org.uk / poetry-matters / april 2006 / heaney. html

Carson, C. 1975. Escaped from the massacre? *The Honest Ulsterman,* **50**, 183-86.

Corcoran, N. 1998. *The poetry of Seamus Heaney.* London: Faber

Coughlan, P. 1997. "Bog Queens": The representation of women in the poetry of John Montague and Seamus Heaney. In M. Allen (Ed.), *Seamus Heaney.* (pp. 185-205). New York: Martin.

Glob, P. V. 1969. *The bog people: iron-age man preserved.* (R. L. S. Bruce-Mitford, Trans.). Ithaca: Cornell UP.

Heaney, S. 1966. *Death of a naturalist.* London: Faber.

Heaney, S. 1972. *Wintering out.* London: Faber.

Heaney, S. 2006. *District and Circle.* London: Faber.

Leithauser, B. 2006, July 16. Wild Irish [Review of the book *District and Circle*]. *The New York Times.* Retrieved from http:// www.nytimes.com / 2006 / 07 / 16 / books / review / 16leithouser.html?_r = 2 & oref = slogin & oref = slogin

Logan, W. 2006. Victoria's secret [Review of the book *District and Circle*]. *New Criterion,* **70**. Retrieved from http:// www.newcriterion.com / articles.cfm / victorias-secret-2422

Mathias, R. 1982. Death of a naturalist. In T. Curtis (Ed.). *The art of Seamus Heaney.* (pp. 13-25). Bridgend: Wolfhound.

Motion, A. 2006, April 1. Digging deep [Review of *District and Circle*]. *The Guardian.* Retrieved from http:// books.guardian.co.uk / reviews / poetry / 0,,1744077,00. html

Ozawa, S. 2003. The symbolic value of "The Tollund Man". *IVY,* **36**, 45-61.

Stallworthy, J. 1982. W. B. Yeats and Seamus Heaney: the poet as archaeologist. *Review of English Studies,* **130**, 158-74.

Vendler, H. 1998. *Seamus Heaney.* Cambridge: Harvard UP.