

starless and bible black dylan thomas

Starless and Bible Black Dylan Thomas: Exploring the Poetic Depths and Mystique

starless and bible black dylan thomas is a phrase that immediately evokes a sense of haunting beauty and profound darkness. This evocative combination of words is closely associated with the iconic Welsh poet Dylan Thomas, whose work often blends vivid imagery with a deep emotional resonance. The phrase itself, “Starless and Bible Black,” originally comes from Thomas’s play **Under Milk Wood**, but it has since gained a life of its own, inspiring musicians, writers, and artists alike. In this article, we’ll delve into the meaning behind this phrase, its connection to Dylan Thomas’s oeuvre, and its broader cultural impact.

The Origin of “Starless and Bible Black” in Dylan Thomas’s Work

To truly understand the phrase “starless and bible black,” it helps to look back at **Under Milk Wood**, Dylan Thomas’s radio drama first broadcast in 1954. The play paints a lyrical portrait of a Welsh fishing village at night, capturing the thoughts and dreams of its inhabitants. The phrase appears in the opening narration:

> “To begin at the beginning: It is spring, moonless night in the small town, starless and bible-black, the cobblestreets silent...”

Here, Thomas uses “starless and bible black” to describe the profound darkness of the night — a darkness so complete it seems almost sacred or scriptural, hence “bible black.” The absence of stars underscores a void or silence, while “bible black” suggests a deep, almost reverent blackness, as if the night itself holds some hidden truth or mystery.

Symbolism and Imagery in Thomas’s Phrase

Dylan Thomas was a master of poetic imagery, and “starless and bible black” serves as a perfect example of how he layered meaning into his words. The “starless” element conveys emptiness or an absence of light, evoking feelings of isolation, mystery, or even existential dread. In contrast, “bible black” adds a spiritual or sacred dimension to the darkness, hinting at something profound beneath the surface.

This duality reflects much of Thomas’s poetry, which often wrestled with themes of life and death, nature and spirituality, light and darkness. The phrase sets a tone that is both eerie and beautiful, inviting readers and listeners to peer into the depths of the human experience.

Starless and Bible Black in Dylan Thomas's Poetry

While the phrase itself is most directly connected to **Under Milk Wood**, its themes resonate through much of Dylan Thomas's poetry. His work frequently explores the interplay between light and shadow, joy and sorrow, the tangible and the mystical.

Examples of Darkness and Light in Thomas's Poems

In poems like "Do Not Go Gentle into That Good Night," Thomas confronts death head-on, imploring his father to "rage against the dying of the light." The tension between darkness and light is palpable, much like the contrast inherent in the phrase "starless and bible black." Similarly, "Fern Hill" reflects on the innocence and fleeting nature of youth, set against the encroaching shadow of time and mortality.

These poems, rich with metaphor and emotional depth, echo the mood captured by "starless and bible black": a world where darkness is not simply the absence of light but a complex, almost sacred space filled with meaning.

The Cultural Legacy of "Starless and Bible Black" Beyond Dylan Thomas

The phrase "starless and bible black" has transcended its original literary context, inspiring other art forms and becoming a touchstone for those drawn to its haunting imagery.

Influence on Music and Popular Culture

One of the most notable adaptations comes from the world of music. The British progressive rock band King Crimson titled their 1974 album **Starless and Bible Black**, directly referencing Dylan Thomas's phrase. The album's dark, atmospheric soundscapes echo the mood of the phrase, illustrating how Thomas's words continue to inspire artists across genres.

Similarly, the phrase has appeared in various literary and artistic works, often used to evoke a mood of profound darkness or mystery. Its poetic resonance makes it a favorite among writers seeking to invoke a sense of the uncanny or the sublime.

Why the Phrase Endures

The enduring appeal of "starless and bible black" lies in its ability to capture something

universal yet elusive. It speaks to the human fascination with darkness — not just as a physical phenomenon, but as a metaphor for uncertainty, fear, and the unknown. At the same time, its spiritual undertones suggest that darkness can be a place of revelation and depth, offering insight into life's mysteries.

For readers and creators alike, the phrase remains a powerful tool for exploring complex emotional and existential themes.

Tips for Readers Engaging with Dylan Thomas's Work

If you're new to Dylan Thomas or want to deepen your appreciation of his poetry and plays, here are some helpful tips:

- **Read Aloud:** Thomas's work is meant to be heard. His rhythmic, musical language comes alive when spoken, allowing you to experience the emotional weight of phrases like "starless and bible black."
- **Explore Context:** Learning about Thomas's life and the historical context of his writing can enrich your understanding of his themes and imagery.
- **Listen to Recordings:** There are many recordings of Thomas reading his own work. His voice adds a unique layer of meaning that brings the words to life.
- **Compare Works:** Notice how themes of darkness and light appear across different poems and plays to see the broader patterns in Thomas's creative vision.

Engaging with "Under Milk Wood" and Its Themes

For those fascinated by the phrase "starless and bible black," diving into *Under Milk Wood* provides a rich experience. The play's exploration of small-town life, dreams, and the human condition is both intimate and universal, all wrapped in Thomas's signature poetic language.

Consider reading the text alongside audio or stage versions to fully appreciate the layered meanings and the musicality of the dialogue.

Understanding the Spiritual and Mystical Undertones

A unique aspect of "starless and bible black" is its fusion of the natural and the spiritual

worlds. The term “bible black” suggests a darkness that is not merely physical but imbued with religious or mystical significance.

Dylan Thomas often infused his work with a sense of the sacred, even when depicting the mundane. This approach invites readers to perceive the world in a way that acknowledges both its beauty and its mysteries. The night described as “bible black” is a canvas for contemplation, a moment where ordinary reality blurs into something deeper.

Interpreting Darkness as a Metaphor

In literary analysis, darkness is frequently used to symbolize the unknown, death, or evil. However, Thomas’s use of “bible black” nuances this interpretation by suggesting darkness as a source of wisdom or revelation — much like the pages of a Bible, black ink on white paper, conveying sacred truth.

This duality challenges readers to reconsider their assumptions about darkness, encouraging a more layered, nuanced understanding.

“Starless and bible black” is more than just a phrase from Dylan Thomas’s work — it is a gateway into his poetic world, a symbol of the complex interplay between light and shadow, life and death, the ordinary and the sacred. Whether encountered in literature, music, or art, these words continue to resonate deeply, inviting us to explore the profound mysteries that lie beneath the surface of our everyday experiences.

Frequently Asked Questions

What is 'Starless and Bible Black' by Dylan Thomas?

'Starless and Bible Black' is a phrase from Dylan Thomas's play 'Under Milk Wood,' and it has been used as a title for various artistic works, reflecting themes of darkness and mystery.

Where does the phrase 'starless and bible black' originate in Dylan Thomas's work?

The phrase 'starless and bible black' originates from Dylan Thomas's 1954 radio play 'Under Milk Wood,' describing the night sky as utterly dark and impenetrable.

What does the phrase 'starless and bible black' symbolize in Dylan Thomas's 'Under Milk Wood'?

In 'Under Milk Wood,' 'starless and bible black' symbolizes the profound darkness of night, evoking a sense of silence, mystery, and the unknown.

How has the phrase 'starless and bible black' influenced popular culture?

The phrase has influenced popular culture by inspiring album titles, literary references, and artistic works that draw on its evocative imagery of darkness and depth.

Is 'Starless and Bible Black' a poem by Dylan Thomas?

No, 'Starless and Bible Black' is not a standalone poem but a phrase from Dylan Thomas's play 'Under Milk Wood.' However, it has been widely quoted and referenced.

What themes in Dylan Thomas's work are reflected in the phrase 'starless and bible black'?

Themes of darkness, mystery, mortality, and the poetic beauty of the night are reflected in the phrase 'starless and bible black' within Thomas's work.

Has 'Starless and Bible Black' been used as a title in music or literature?

Yes, 'Starless and Bible Black' has been used as an album title by the progressive rock band King Crimson and appears in various literary and artistic contexts.

What is the significance of the word 'bible black' in the phrase?

The term 'bible black' emphasizes an intense, deep blackness, likened to the black ink of a Bible, suggesting sacredness and profound darkness.

How does Dylan Thomas's poetic style contribute to the impact of the phrase 'starless and bible black'?

Thomas's rich, lyrical language and vivid imagery heighten the phrase's emotional resonance, creating a powerful and haunting depiction of the night.

Can 'starless and bible black' be interpreted metaphorically beyond its literal meaning?

Yes, metaphorically, it can represent emptiness, despair, mystery, or the unknowable aspects of life and death, reflecting deeper existential themes.

Additional Resources

Starless and Bible Black Dylan Thomas: An Analytical Exploration of Poetic Depth and Cultural Resonance

starless and bible black dylan thomas is a phrase that immediately conjures a complex interplay of darkness, spirituality, and poetic intensity, rooted deeply in the works of one of Wales's most renowned literary figures. Dylan Thomas, known for his lyrical prowess and evocative imagery, crafted a phrase that has transcended its original literary context to influence music, art, and cultural discourse. This article seeks to unpack the layers behind "Starless and Bible Black," tracing its origins in Dylan Thomas's oeuvre, analyzing its thematic significance, and exploring its enduring impact on contemporary culture.

The Origins of "Starless and Bible Black" in Dylan Thomas's Work

Dylan Thomas's phrase "starless and bible black" originates from his 1944 play **Under Milk Wood**, a radio drama that delicately captures the rhythms and dreams of a small Welsh town. The phrase appears in the opening narration, describing the night sky: "It is the starless and bible-black night." Here, Thomas uses the phrase to evoke a profound, almost mystical darkness—one without stars, yet imbued with the solemn gravity of the Bible's black leather cover.

The expression functions on multiple levels. Literally, it describes a pitch-black night devoid of stars, emphasizing an enveloping darkness. Metaphorically, it suggests a spiritual or existential void, a moment of contemplation, or a pause where human narratives unfold against the backdrop of an indifferent cosmos. The "bible black" element adds religious and cultural weight, suggesting both sacredness and solemnity.

Poetic Devices and Imagery

Thomas's use of alliteration in "bible black" accentuates the phrase's sonic texture, making it memorable and rhythmic. The juxtaposition of "starless" and "bible black" blends natural and spiritual imagery, inviting readers to consider darkness as both an absence of light and a presence filled with profound meaning. This duality is emblematic of Thomas's style, which often merges the tangible with the ethereal.

Contextual Analysis: Themes and Interpretations

The phrase "starless and bible black" is emblematic of Dylan Thomas's broader thematic concerns—mortality, nature, spirituality, and the passage of time. Within **Under Milk Wood**, it sets the tone for a narrative that oscillates between the mundane and the mystical, capturing the inner lives of the town's inhabitants.

Darkness as a Metaphor

Darkness in Thomas's work is rarely just an absence; it is a fertile space for introspection

and the unfolding of human emotions. “Starless” emphasizes emptiness or loss, while “bible black” conveys depth and solemnity. Together, they suggest that darkness is not merely a void but a canvas for spiritual and existential exploration.

Spiritual Resonance

The “bible black” component taps into religious symbolism, evoking the idea of sacredness amidst darkness. The Bible, often bound in black leather, is a symbol of faith, morality, and tradition. By invoking this image, Thomas intertwines the natural world’s darkness with human notions of the divine, morality, and meaning, highlighting the tension between earthly experience and spiritual aspiration.

Starless and Bible Black in Popular Culture and Music

Beyond its literary origins, the phrase “starless and bible black” has permeated other cultural arenas, most notably music. The Scottish progressive rock band King Crimson titled their 1974 album **Starless and Bible Black**, a nod to Thomas’s phrase that aligned with the band’s exploration of dark, complex soundscapes.

King Crimson and Musical Interpretation

King Crimson’s **Starless and Bible Black** album is hailed for its experimental approach and atmospheric intensity. The album’s title track captures a similar mood to Thomas’s phrase—dark, mysterious, and evocative—showcasing how literary imagery can influence and enrich musical expression. This cross-pollination between poetry and music underscores the phrase’s versatility and evocative power.

Other Cultural References

The phrase has also appeared in various artistic and literary contexts, often as an homage to Dylan Thomas or as a symbolic reference to themes of darkness and spirituality. Its evocative nature makes it a favorite among creators seeking to convey mood and depth with economical language.

Comparative Perspectives: Dylan Thomas and Contemporary Poets

When examined alongside contemporaries such as T.S. Eliot and W.H. Auden, Dylan

Thomas's use of imagery like "starless and bible black" reveals a unique blend of lyrical intensity and mythic resonance.

- **T.S. Eliot:** Often employed dense allusions and fragmented imagery to explore spiritual desolation, similar to Thomas's exploration of darkness, but with a more intellectualized tone.
- **W.H. Auden:** Focused on social and political themes, using accessible language to probe human experience, contrasting with Thomas's more symbolic and musical approach.
- **Dylan Thomas:** Emphasized musicality and emotional depth, using phrases like "starless and bible black" to evoke mood and atmosphere rather than explicit narrative or argument.

This comparison highlights Thomas's distinctive contribution to twentieth-century poetry—his ability to fuse sound, image, and symbol into a seamless emotional experience.

Pros and Cons of the Phrase's Usage in Literary and Cultural Contexts

While "starless and bible black" is widely admired for its poetic weight and evocative power, its usage carries both advantages and limitations in various contexts.

Pros

- **Evocative Imagery:** Conveys complex moods succinctly, making it a powerful tool for poets and artists.
- **Rich Symbolism:** Bridges natural and spiritual realms, allowing for layered interpretations.
- **Cultural Resonance:** Its adoption in music and other art forms extends its relevance beyond literature.

Cons

- **Obscurity:** The phrase's poetic density can obscure meaning for some audiences

unfamiliar with Thomas's work.

- **Context Dependence:** Its full impact relies heavily on the surrounding narrative or artistic context.
- **Potential Overuse:** In popular culture, repeated usage risks diluting its original significance.

The Enduring Legacy of “Starless and Bible Black” in Literary Scholarship

Academics and literary critics continue to explore the phrase “starless and bible black” as a quintessential example of Dylan Thomas's poetic genius. It is frequently cited in discussions of modernist poetry's engagement with darkness and spirituality. Its enduring appeal lies in its ability to evoke a palpable atmosphere while inviting endless interpretation.

Scholars have debated the religious undertones of “bible black,” analyzing whether Thomas intended it as a symbol of hope, despair, or ambivalence. Similarly, the phrase's musicality has been a focal point in studies of Thomas's sound patterns and oral performance style, highlighting how his poetry transcends mere written text.

In sum, “starless and bible black” exemplifies the power of language to encapsulate complex human experiences—darkness, faith, mystery—in a phrase that continues to resonate across artistic and cultural boundaries, reflecting Dylan Thomas's lasting influence on both literature and the broader cultural imagination.

Starless And Bible Black Dylan Thomas

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testimonies and poems from the likes of former President of the United States Jimmy Carter, Phillip Pullman and actor Michael Sheen. With a foreword by comedian and former Monty Python Terry Jones, *Dylan Thomas: A Centenary Celebration* is a rich and personal reflection on the lasting legacy of Britain's greatest poet.

starless and bible black dylan thomas: A Map of Love: Around Wales with Dylan Thomas Jacki Hayden, 2014-09-01 This biographical travel writing is a very personal view of Dylan Thomas' Wales through the eyes of a Celtic cousin. Table of Contents: Dylan, Dylan and Me: An Introduction To Begin at the Beginning: The Ugly, Lovely Town Dylan's Carmarthenshire Roots New Quay - An Interlude in West Wales Beyond the Border Laugharne - Dylan's Resting Place Frank Jenkins on Dylan Dylan's Welsh Friends Dylan in Music Dylan's Irish Connections Milestones Key Works Visiting Dylan's World

starless and bible black dylan thomas: Dylan Thomas Andrew Lycett, 2005-07-05 The renowned literary biographer offers a "thoroughly well-written" chronicle of the legendary Welsh poet's life that is "rich in anecdote" (The New Yorker). Dylan Thomas is as legendary for his raucous life as for his literary genius. The author of the immortal poems *Death Shall Have No Dominion*, *Before I Knocked*, and *Do Not Go Gentle into That Good Night*, as well as the short story *A Christmas in Wales*, and the "play for voices" *Under Milk Wood*, published his first book, *18 Poems*, in 1934, when he was only twenty years old. When he died in New York in 1953, at age thirty-nine, the myths took hold: he became the Keats and the Byron of his generation—the romantic poet who died too young, his potential unfulfilled. Making masterful use of original material from archives and personal papers, Andrew Lycett describes the development of the young poet, brings valuable new insights to Thomas's poetry, and unearths fascinating details about the poet's many affairs and his tempestuous marriage to his passionate Irish wife, Caitlin. The result is a poignant yet stirring portrait of the chaos of Thomas's personal life and a welcome re-evaluation of the lyricism and experimentalism of his literary legacy. "This is the best biography of the poet I have ever read." —Robert Nye, *The Scotsman*

starless and bible black dylan thomas: New Theoretical Perspectives on Dylan Thomas Rhian Barfoot, Kieron Smith, 2020-02-01 1. The book is in keeping with contemporary developments in literary criticism and interpretation. 2. The book is the first to offer a comprehensive critical overview of Thomas's entire output. 3. It provides exciting new commentaries on cultural appropriations and interpretations of Thomas in the media, letters, and popular culture. 4. It contains work by some of the leading voices in the fields of Thomas studies and Welsh Writing in English. 5. It offers key insights into the Welsh contexts of Thomas's work and legacy.

starless and bible black dylan thomas: Artists in Dylan Thomas's Prose Works Ann Elizabeth Mayer, 1996-01-20 Through an analysis of the artist figures in Thomas's early experimental prose, *Portrait of the Artist as a Young Dog*, *Adventures in the Skin Trade*, and *Under Milk Wood*, Mayer illustrates that he was continually exploring and re-evaluating his vocation, the nature of his chosen medium, and the world itself. Mayer links Thomas's prose works to his poetry through the blending of lyric and narrative strategies. As well, she examines Thomas's self-conscious concerns about his relationship to his modernist contemporaries. Mayer goes beyond the traditional New Critical approaches that dominate Thomas scholarship and uses contemporary critical theory to offer new insights into the complexity and ambiguity of a major twentieth-century writer.

starless and bible black dylan thomas: The Three Lives of Dylan Thomas Hilly Janes, 2014-05-15 Dylan Thomas was one of the most extraordinary poetic talents of the twentieth century. Poems such as 'Do not go gentle into that good night' regularly top polls of the nation's favourites and his much-loved play *Under Milk Wood* has never been out of print. Thomas lived a life that was rarely without incident and died a death that has gone down in legend as the epitome of Bohemian dissoluteness. In *The Three Lives of Dylan Thomas*, journalist Hilly Janes explores that life and its extraordinary legacy through the eyes of her father, the artist Alfred Janes, who was a member of Thomas's inner circle and painted the poet at three key moments: in 1934, 1953 and, posthumously, 1964. Using these portraits as focal points, and drawing on a personal archive that includes

drawings, diaries, letters and new interviews with Dylan's friends and descendants, *The Three Lives of Dylan Thomas* plots the poet's tempestuous journey from his birthplace in Swansea to his early death in a New York hospital in 1953. In this innovative and powerful narrative, Hilary Jones paints her own portrait: one that ventures beneath Thomas's reputation as a feckless, disloyal, boozy Welsh bard to reveal a much more complex character.

starless and bible black dylan thomas: *The Poetry of Dylan Thomas* John Goodby, 2013-07-31 An important reappraisal of the poetry of Dylan Thomas in terms of modern critical theory.

starless and bible black dylan thomas: *Delphi Complete Works of Dylan Thomas (Illustrated)* Dylan Thomas, 2021-06-22 The works of the Welsh poet Dylan Thomas are celebrated for their comic exuberance, rhapsodic lilt and endearing pathos. He led a personal life that was never far from the public eye, punctuated by notorious bouts of drinking. His enduring masterpiece, 'Under Milk Wood' is a seminal classic of twentieth century literature. The radio play subtly evokes the lives of the inhabitants of a small Welsh town, teeming with imaginative language, dramatic characterisation and an inimitable breadth of comic invention. The Delphi Poets Series offers readers the works of literature's finest poets, with superior formatting. For the first time in publishing history, this volume presents Dylan Thomas' complete works, with numerous illustrations and the usual Delphi bonus material. (Version 1) * Beautifully illustrated with images relating to Thomas' life and works * Concise introduction to Thomas' life and poetry * Images of how the books were first printed, giving your eReader a taste of the original texts * Excellent formatting of the poems * Special chronological and alphabetical contents tables for the poetry * Easily locate the poems you want to read * Includes Thomas' complete dramatic works, with rare radio plays * Rare fiction, with the complete short stories * Thomas' posthumous novel, 'The Death of the King's Canary', appearing here for the first time in digital print * Features the rare novellas 'Me and My Bike' and 'Rebecca's Daughters', available in no other collection * Ordering of texts into chronological order and literary genres CONTENTS: The Life and Poetry of Dylan Thomas Brief Introduction: Dylan Thomas Complete Poetical Works of Dylan Thomas The Poems List of Poems in Chronological Order List of Poems in Alphabetical Order The Plays The Doctor and the Devils and Other Scripts (1953) Under Milk Wood (1954) The Prose Portrait of the Artist as a Young Dog (1940) Adventures in the Skin Trade and Other Stories (1953) A Child's Christmas in Wales (1955) Me and My Bike (1965) Rebecca's Daughters (1965) The Death of the King's Canary (1976) Miscellaneous Short Stories Please visit www.delphiclassics.com to browse through our range of poetry titles or buy the entire Delphi Poets Series as a Super Set

starless and bible black dylan thomas: *Mountains Come Out of the Sky* Will Romano, 2010-09-01 From its artful beginnings (Syd Barrett-era Pink Floyd, the Mothers of Invention, and those progressive forebearers, the Sgt. Pepper-era Beatles), through the towering guitar solos, monumental synthesizer banks, and mind-boggling special effects of the Golden Age of Prog (Rush, Pink Floyd, Yes, ELP, Genesis, Jethro Tull, King Crimson, UK), through the radio-friendly "pop era" (Asia, the Phil Collins-led Genesis, and a reformed Yes), and right up to the present state of the art (Marillion, Spock's Beard, and Mars Volta), this is a wickedly incisive tour of rock music at its most spectacular. This is indeed the book prog rock fans have been waiting for, the only one of its kind, as fantastic as the subjects it covers.

starless and bible black dylan thomas: *God and the Creative Imagination* Paul Avis, 2013-01-11 'A mere metaphor', 'only symbolic', 'just a myth' - these tell tale phrases reveal how figurative language has been cheapened and devalued in our modern and postmodern culture. In *God and the Creative Imagination*, Paul Avis argues the contrary: we see that actually, metaphor, symbol and myth, are the key to a real knowledge of God and the sacred. Avis examines what he calls an alternative tradition, stemming from the Romantic poets Blake, Wordsworth and Keats and drawing on the thought of C. S. Lewis and Newman, and experience in both modern philosophy and science. *God and the Creative Imagination* intriguingly draws on a number of non-theological disciplines, from literature to philosophy of science, to show us that God is appropriately likened to an artist or poet and that the greatest truths are expressed in an imaginative form. Anyone wishing

to further their understanding of God, belief and the imagination will find this an inspiring work.

starless and bible black dylan thomas: Zur Funktion und Bedeutung kognitiver Metaphern in Hermann Hesses Märchen Nana Pang, 2020 Hermann Hesse erlangte von Beginn seines literarischen Schaffens an viel Beachtung. Es gibt zahlreiche Monographien und wissenschaftliche Aufsätze über seine Werke, die meisten konzentrieren sich auf das traditionelle Forschungsparadigma der Literaturkritik. Eine kognitiv-linguistische Perspektive wurde bisher noch nicht eingenommen. Hesses Märchen erhalten wenig Beachtung, obgleich sie ausgezeichnete Werke sind und mehr Aufmerksamkeit verdient haben. Die vorliegende Arbeit rückt daher Hesses Märchen in den Mittelpunkt und wählt als methodischen Zugang eine kognitiv-linguistische Perspektive. Ziel dieser Arbeit ist es, die Metaphern und China-Symbole in den 15 von Hesse zwischen 1903 und 1933 geschriebenen Märchen zu identifizieren, dann die Beziehung zwischen Metapher, China-Symbolen und Märchenthemen durch eine kognitive Analyse aufzuzeigen und schließlich die Rezeption der China-Symbole in Hesses Märchen unter einer kognitiv-linguistischen Perspektive zu verstehen.

starless and bible black dylan thomas: Post-war Literature Caroline Merz, 2003 This title sets out the political developments of the period before looking at developments in drama and the British theatre, poetry and novel writing, popular culture and the American influence in all aspects of literature and the media.

starless and bible black dylan thomas: A Very English Family (1945-1954) Richard Perceval Graves, 2024-08-28 Richard Perceval Graves, who has written acclaimed biographies of A.E. Housman, Richard Hughes, the Powys Brothers and his uncle Robert Graves, has now turned the spotlight on his own life, and what it was like being brought up in a professional family in those far-off days of the 1940s and 1950s.

starless and bible black dylan thomas: Cyberpl@y Brenda Danet, 2020-05-28 The Internet is changing the way we communicate. As a cross between letter-writing and conversation, email has altered traditional letter-writing conventions. Websites and chat rooms have made visual aspects of written communication of greater importance, arguably, than ever before. New communication codes continue to evolve with unprecedented speed. This book explores playfulness and artfulness in digital writing and communication and answers penetrating questions about this new medium. Under what conditions do old letter-writing norms continue to be important, even in email? Digital greetings are changing the way we celebrate special occasions and public holidays, but will they take the place of paper postcards and greeting cards? The author also looks at how new art forms, such as virtual theatre, ASCII art, and digital folk art on IRC, are flourishing, and how many people collect and display digital fonts on handsome Websites, or even design their own. Intended as a time capsule documenting developments online in the mid- to late 1990s, when the Internet became a mass medium, this book treats the computer as an expressive instrument fostering new forms of creativity and popular culture.

starless and bible black dylan thomas: The New Yale Book of Quotations Fred R. Shapiro, 2021-08-31 A revised, enlarged, and updated edition of this authoritative and entertaining reference book—named the #2 essential home library reference book by the Wall Street Journal “Shapiro does original research, earning [this] volume a place on the quotation shelf next to Bartlett's and Oxford's.”—William Safire, New York Times Magazine (on the original edition) “The most accurate, thorough, and up-to-date quotation book ever compiled.”—Bryan A. Garner, Los Angeles Review of Books Updated to include more than a thousand new quotations, this reader-friendly volume contains over twelve thousand famous quotations, arranged alphabetically by author and sourced from literature, history, popular culture, sports, digital culture, science, politics, law, the social sciences, and all other aspects of human activity. Contemporaries added to this edition include Beyoncé, Sandra Cisneros, James Comey, Drake, Louise Glück, LeBron James, Brett Kavanaugh, Lady Gaga, Lin-Manuel Miranda, Barack Obama, John Oliver, Nancy Pelosi, Vladimir Putin, Bernie Sanders, Donald Trump, and David Foster Wallace. The volume also reflects path-breaking recent research resulting in the updating of quotations from the first edition with more accurate wording or attribution. It has also incorporated noncontemporary quotations that have become relevant to the

present day. In addition, The New Yale Book of Quotations reveals the striking fact that women originated many familiar quotations, yet their roles have been forgotten and their verbal inventions have often been credited to prominent men instead. This book's quotations, annotations, extensive cross-references, and large keyword index will satisfy both the reader who seeks specific information and the curious browser who appreciates an amble through entertaining pages.

starless and bible black dylan thomas: Inward investment in Wales Great Britain: Parliament: House of Commons: Welsh Affairs Committee, 2012-02-21 Additional written evidence is contained in Volume 3, available on the Committee website at www.parliament.uk/welshcom

starless and bible black dylan thomas: **British Radio Drama, 1945-63** Hugh Chignell, 2019-09-19 British Radio Drama, 1945-1963 reveals the quality and range of the avant-garde radio broadcasts from the 'golden age' of British radio drama. Turning away from the cautious and conservative programming that emerged in the UK immediately after World War II, young generations of radio producers looked to French theatre, introducing writers such as Samuel Beckett and Eugene Ionesco to British radio audiences. This 'theatre of the absurd' triggered a renaissance of writing and production featuring the work of Giles Cooper, Rhys Adrian and Harold Pinter, as well as the launch of the BBC Radiophonic Workshop. Based on primary archival research and interviews with former BBC staff, Hugh Chignell places this high-point in the BBC's history in the broader context of British post-war culture, as norms of morality and behavior were re-negotiated in the shadow of the Cold War, while at once establishing the internationalism of post-war radio and theatre.

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