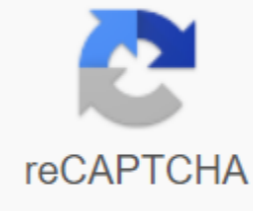


The sound of night



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Photo courtesy of PublicDomainPictures.net The sound of the night and now the darkness is coming, all full of chitter noise. Birds huggermugger crowd the trees, the air thick with their vesper cries, and bats, snub seven-pointed kites, skitter across the pond, swing out, grit, sing, dive, and skim on the skates of the air, and fat frogs wake up and wrink wide-lipped, noisy as ducks, drunk on the blozy black, dressing chink-piece. And now on the narrow beach we defend ourselves from the darkness. Cooking is done, we build our fireworks bright and warm and less about perspective than about magic, and they are on our blankets while nickers night around us. Jack choirs hallelujahs; feet, quiet and fast as raindrops, play on the stones skillfully soft, run past and are gone; pulse of fish in the lake; The frogs are hoarse. Now every voice of the hour -- the familiar, the supposed, the strange, the mindless, the smart, the never seen -- sing, thrum, impinge, and rearrange endlessly; and dried from sleep we wait for birds, mainly silent, for the aspect of the first light lick, for the sun, lost long ago and sweet. By the lake, locked black and tight, we lie, creatures of the day, listening at night. ~ Maxine Kumin Everything about this poem reminds me of camping in the waters boundaries of Minnesota. One of my favorite things about camping there is watching the sunset and then drifting off to sleep in our tent, listening to all the sounds of the forest around me. I love the images Kumin creates with all her adjectives and verbs, and I can imagine them all in my head - the bats slipping into the sky, the fat frogs boasting, the cricketing choirs, the light licking the eyes. What sounds do you hear at night? title: the title the sound of the night tells me that the poem is more likely for the night and the sounds or noises you will hear only during the night.list words and phrases: st 1 And now the darkness is coming , all full of chitter noise.st2 we will defend ourselves from darkst3 we lie, creatures day, listening nightParaffe: st1 : Now it is dark and all birds and frogs make a series of colorfu of sounds, such as the fingers themselves. St2: and now that we're done cooking we retire to our blankets as we're engulfed by the dark and noise nights. Crickets chirp as raindrops and fish swim in lake.st3: We wait through the night and the sounds of the night for the morning and we are creatures of the day so the sounds of the night sound strange and strange to us . we are stangels listening to the normal noises of night.conhonsore: I believe that the meaning of the poem beyond the interpretation is that strangers in a place other than there home may believe that certain things are strange or strange when they are actually the normal interactions that occur in that place. just think there strange because they are not ordinary or not the speaker is very observant of all the noises that are happening and of who or what makes these noises. the poet is very discriptive of the sounds made and the way they are made in. The poet also describes the sources of these sounds that are in many cases animals or other elements of nature.shifts: at first the speaker speaks more to the perspective of a veiw bird's eye and he/she understands the sounds and where they come from. Then in the second turn the speaker shifts to the perspective of some people, perhaps a couple of campers in a forest, who retire for the night and will bed.these campers feel like the sounds of night and night itself is something dangerous .then in the third turn the speaker is more concerned about when the morning will come . Title2: after reading the poem I believe the title refers to the unknow and sometimes scary things that end when we do not understand what is going on. Subject: the point is that when people don't understand the things they tend to fear them. Thank you for your participation! Each issue of Lapham's Quarterly addresses a theme --States of War, States of Mind, Food, Youth, Animals--, drawing from primary sources throughout history, finding rhymes and gibberish in how these themes have been played and perceived over the centuries. But, being in print, the magazine can only draw examples from the past that can appear on the page. Below we present the night, as shown by the history of animations and sound. James Abbott's Nocturnes McNeill Whistler first called his paintings, an evocative term for the sensation he was trying to create, the muddy evening immersed in the Thames, his brush dpping the waves with light, looming buildings watching over the landscape in their sleep, the colors of the scene filtered through the black and blue of the sky, absolute. Frederick Leyland, the art collector who would later commission Whistler to transform his dining room into the now famous Peacock Room, came up with the nights the Whistler title would bring later. I say I can't thank you too much for the name 'Nocturne' as the title for my moonlights! Whistler wrote his protector in 1872. 'You have no idea what irritation it proves to critics and consequent pleasure to me -- besides it's really so charming and makes it so poetic to say everything I want to say and no more than I desire. This first painting, Nocturne: Blue and Silver-Chelsea, was completed in August 1871, and now belongs to the Tate. In 1877 the art critic John Ruskin complained about Whistler's Nocturne in black and gold, I've seen, and heard of, much of cockney's impudence before now. but never expected to hear a coxcomb ask for two hundred guineas for tossing a pot of paint in the face of the public. The axe job led Whistler to sue Ruskin Ruskin defamation, and during the court case (in which Whistler won a single farthing and Ruskin lost his reputation), the artist was asked to fix nocturne. By using the word nocturne, Whistler explained, I would like to show an artistic interest alone, divestment of the image of any external interest anecdote that might otherwise be associated with it. A nocturne is a layout of line, shape, and color first. The picture is all over a problem I'm trying to solve. I use any means, any incident or object in nature that will bring about this symmetrical effect... Among my works are a few night pieces, and I have chosen the word nocturne because it generalizes and simplifies all of them; it's an accident that happened in terms used in music. Very often I have been misunderstood by this fact, since I was supposed to have intended somehow or another to show a connection between the two arts, whereas I had no such intention. Of course, nocturne is a word with out anecdotal interest; as Whistler notes, it already existed for decades as a term for music intended to provoke the night in all its flavors, whether moody, ruminating, or confused. An Irish composer, John Field, wrote the first nocturne in 1814-at least if we define a musical nocturne as a piece that sounds like night, instead of a song that should just be played in the dark. In 18th century Italy, a notturno was to be played at night, not meant to be redolent by it. Franz Liszt later wrote of the nocturnal field in the 1850s: A sweet freshness, an aromatic smell, still wafted at us by them. From the Field, no one was able to express themselves in this language of the heart, which moves us as a tender, moist look does; that cradles me to rest, like the soft, equal shake of a boat, or the swing of a hammock, which is so gentle and easy, that we like to hear around us the low murmur of death kissing. However, Field has mostly faded from historical memory, replaced in the nightly tradition with the pianist who finished the format with twenty-one iterations of him: Frédéric Chopin. Many reviews of the Polish French composer's night music were attributed to lyrics, such as the one by Canadian novelist Arthur Stringer, quoted in The Bookman in 1901: Sad and Desolate, sought the gleemon that the white summit where solitary beauty inhabited. Far from us some fragile marble found, and in the snows of the upside-down dreamInno-nanomorphic there, too, but we see it meltingAs Music in an April shower of sound. Many other musicians - and novelists and painters - have since borrowed the for their own compositions, including Claude Debussy, Béla Bartók, Edvard Grieg, and Billy Joel. Early filming in the evening often feels like a brother of Whistler nights, a hazy dream that, similar to a Chopin nocturne, looks more like the night than the crisp cinematography of twenty-first century movies. Movies. In 1905, Thomas Edison went to Coney Island with his camera to capture the lights in the water. The Moon There are many reasons to love the moon. Its soft glow illuminates the darkness. He arrives every night, slightly changing his garment every day. It's our closest heavenly acquaintance. It appears to every person on the planet, which means that each civilization has its own interpretation of the existence and relevance of the moon: a symbol of life and fertility and change, a harbinger of monsters and strange behavior and romance. The poet John Squire seems to have found inspiration in this multiplicity of meanings when, in 1920, he wrote, Unnumbered are those moons of memoryDipped in the back chambers of my brain The omnipotence of the moon combined with its distant position make it an object of mystery and curiosity. Is there life on the moon? If there are Selenites, how are they and how do they live? What secrets are hidden in his dark side? The well-known astronomer William Herschel, known for discovering the planet Uranus and brother of pioneering astronomer Caroline Herschel, wrote in 1780, Perhaps -- and not unlikely -- the Moon is the planet and Earth the satellite! Aren't we a bigger Moon on the Moon than it is for us? Herschel also expressed a desire to live on the moon, saying he would prefer it to Earth. Two hundred years later, Ernie of Sesame Street expressed an opposite view, singing, I'd like to visit the moon, but I don't think I'd like to live there. Jules Verne's novel From the Earth to the Moon (1865) and the sequel to Around the Moon (1870) imagine the production and eventual use of a giant projectile that sends three adventurers who are gun enthusiasts to the moon. These novels served as inspiration for other works of art, including the 1875 operetta Le Voyage dans la lune (A Journey to the Moon), with music by Jacques Offenbach, and George Méliès's famous 1902 film of the same name. One of the astronauts in Offenbach's operetta falls in love with a Selenite, Fantasia, only to discover that love does not exist on the moon. A bite of an earthly apple infects Fantasia with love. Her fellow residents of the moon consider it defective and decide to sell it on the market. When other women of the moon are infected by love, the furious king of the moon condemns the astronauts to five years in a supposedly inactive volcano. It explodes and throws astronauts and their lunar friends to safety. Le Figaro's review of Le Voyage dans la lune insisted that all the opera borrowed from Vern's novel was the way of transit -journey to the moon with cannon -and praised the opera for its success as a satire of modern society. The cannon is clearly visible as a large set piece in scenes from the opera, which were reproduced and sold as stereotypes, an early form of three-dimensional images. In Méliès's film, astronauts meet and then bring their prisoner back to Earth. The film's most iconic moment -- the lunar capsule landing in the moon's eye -- is perhaps one of the most famous images in the history of cinema. A trip to the Moon became famous not only for its lunar object but also for its technical achievements in a relatively new medium. We tried to capture the image of the moon from the early days of photography. The first known attempt to photograph the moon was undertaken by Louis Daguerre, inventor of daguerreotype, in 1839. While Daguerre produced only a vague blur, New York University professor John William Draper's effort the following year was much more successful. In 1878, the well-known astronomer Maria Mitchell traveled to Denver to see and note the solar eclipse, which occurs when the moon's path crosses in front of the sun. Later he wrote, The moon, so white in the sky, turns densely black when it is narrowly fluctuating with the sun, and appears as a black notch for burning the disc when the eclipse begins. Images of eclipses are even harder to capture than images of the full moon because there is much less light to interact with the photochemicals that made the photo possible. One of the first photos of a total eclipse was taken in 1851 by Johann Julius Friedrich Berkowski in Königsberg. In 1854, William and Frederick Langenhein, daguerreotypies in Philadelphia, produced seven consecutive daguerreotypes showing a solar eclipse from start to finish. They used very small and sensitive cameras, producing microscopic images, to light up the low light. Nightlife Which instrument best represents the experience of participating in parties, clubs or late-night theatre? In March 1894 a vaudeville dancer named Carmencita became the first woman shot by an Edison film camera and possibly the first woman to appear in the film at all. In the very short video, shot in Edison's studio, he dances, perhaps showing off one of the routines he performed regularly at Koster & Bial Music Hall in New York from February 1890 to the fall of 1893. Neon lighting, invented by The French Edison and his future partner Vichy Georges Claude, first appeared at the 1910 Salon de l'automobile in Paris. The lights, captured in black and white press photography at the time, also caught the eye of French photographer Léon Gimpel, whose prints made use of the newly invented color photography process autochrome lumière. Neon lighting quickly became more complex and expressive, able to display entire scenes, and a clear aesthetic for nightlife in Paris and beyond. Neon signs for business, clearly announcing we are open after darkness came to the United States through Claude Neon's company Claude. In 1823 the company produced what may have been the first neon sign in the United States for Earl Earl Anthony Packard's california car dealership. Las Vegas, perhaps the most neon-lit city in the world, even has a museum dedicated to the format, complete with a neon boneyard for discarded and broken marks. In 1933 cartoonist E. Simms Campbell drew a map of nightclubs and nightlife in Harlem for the first issue of the short-lived Manhattan magazine-A Weekly for Wokeful New Yorkers. Campbell's map combines famous locations known to white tourists and those known only to black neighborhood locals, such as Campbell himself. The stars reported locations open all night, but the map omitted harlem's voices with the explanation, since there are about five hundred of them you won't have many problems. Sleep In the British Library's audio database, there's a ten-minute recording of how the world sounds when you sleep (in Norfolk, England, in 2015). (Listen.) At five in the morning, Pascal Wyse explains, with a hangover beginning to percolate, the ideal conditions are definitely to just roll over, hit record, and go back to sleep-and that's pretty much what happened here. End of disclaimer. The vessels, whether at sea or in port, have a special vocabulary of sounds. In the water, they are covered by the white noise of the ocean, to which --as many sailors have mentioned -- you can hear almost every sound imaginable. Anchored up, where things are quieter, water rounds and slaps the hull while the wind plays wind harp on the mast. This sarting sound is often a chorus of lines touching at masts, but this particular boat-a-yacht cruising with a Bermuda rig, moored in Yarmouth after a day of sailing-had an unusually musical voice, sounding clear notes as the wind passed through its structure. At sea this was a satisfied hum, but at night it felt much more ominous. The tones in this piece were recorded in one of the sleeping cabins on the stern, a small audio box. Of course, there has been some editing-mainly to remove the snoring of sailors. The recording sounds a bit like listening to an audio portrait of a dream, content underwater and slightly difficult to interpret while continuing to bump against you. Most of the sounds we associate with sleep occur before we get carried away (lullaby and white noise) or the sounds we leave behind for other people to try and edit out (snoring). The first white noise machine sold to the masses appeared in 1962, invented by Jim Buckwalder, a man who was accustomed to the purring of an air conditioner and stayed awake in silence When the summer was over. A 1973 Los Angeles Times article about Buckwalder's Marpac Sound Machine and its competitors, titled Sometimes Noise Is Not Pollution, but a Cocoon That Provides Solace, compares the sound of the gadget to that of rolling surf. Another article on Marpac, published in 1982, described the unforgivable unforgivable here's your whooshing a good night's sleep-off machine. Marpac is still on sale today, along with many other white noise machines that aspire to offer better and even more forgotten noise. Most are digital, offering a range of new and improved sounds-varying rain intensities on the roof, clothes dryer-instead of the soft vacuum-inside of the marpac-inside-of-a-seashell whir. But while sleep-related sound tends to trend soporific, film has often tried to capture the action of lying in bed-or at least the excitement that happens in our heads when we go to bed. A Pathé film released in 1907 tried to show what could happen if a boy read too Jules Verne before bed. A georges méliès film from a decade earlier features another form of nightly drama. In addition to depictions of sleep is a long history of self-help sleep. An example: Can you sleep well? Abc's Restful Sleep for the Average Person (1939) by Edmund Jacobson, MD, author of such other forgotten works as How to Relax and Have Your Baby. Historical books on sleep often have the added advantage of having aged in useful, if niche, versions of sheep counting, such as these endless chapter descriptions in Sleep: Physiology, Pathology, Hygiene, and Psychology (1897) by Marie de Manacéine in 1897. A good, sleepy note to finish: listen to lullaby from India, recorded around 1910. The lyrics: Baby, the light of my eyes, Here in your cradle bright with flowers, Through sunny hours bring you sleep, rock you and sing to sleep, In the wings of my melodies. Elizabeth Della Zazzera and Jaime Fuller Elizabeth Della Zazzera are the digital producer and Mellon/ACMS Public Partner in Quarterly, Lapham. He is leading a new initiative to create interactive features and maps for the Quarterly website. Jamie Fuller is the web editor at Lapham Quarterly. Quarterly.

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