

“Ass Hard Poetry Packet”

This essay notes that lengthy works must be “content to dispense with...unity of impression,” as totality is destroyed when “affairs of the world interfere.” This essay claims that people who prefer the public perceive them as driven by “fine frenzy...would positively shudder at letting the public take a peep behind the scenes.” This essay identifies a “radical error” in the “usual mode” of (+) authors, who begins as “history affords a thesis—or one is suggested by an incident of the day.” Instead, this essay demonstrates how the title action is done with the “precision and rigid consequence of a mathematical problem” by “commencing with the consideration of an (*) effect.” This essay, which begins by recalling a letter from Dickens regarding an analysis of the “mechanism” of Barnaby Rudge, discusses how its author hit upon the “idea of a non-reasoning creature capable of speech” for a poem and initially conceived of a parrot as the speaker, but chose a bird more in keeping with the intended tone. For 10 points, name this essay describing the writing of “The Raven” by Edgar Allen Poe.
ANSWER: “The Philosophy of Composition”

In a section full of classical allusions, this poem instructs Apollo to “fling your garland down” and describes how “Horace foretold” what “blades of grass...will hold.” This poem describes how “two grieving figures” who “gaze upon their ground” are actually two countries which “incline / their somber faces” after asking “Where are you, (+) Magi, you who read men’s souls?” This poem borrows the final two-word phrase of its line, “Used Christmas trees had flared in vacant lots,” from another author’s poem (*) “Preludes.” This poem describes how the “black windowpanes” of London “shrank mutely into snow” as its subject latched his door onto the “thin chain of years” and became like a star in a “vast and hidden room.” This adaptation of W. H. Auden’s “In Memory of W. B. Yeats” begins “He died at start of year in January.” For 10 points, name this Joseph Brodsky poem about the passing of the author of “The Waste Land.”
ANSWER: “Verses on the Death of T. S. Eliot” [or Stichi na smert' T.S. I'liota]

A study of this poem’s author by James Pethica suggests that this poem originally included the line “The soul’s perfection is from peace.” This poem describes forms that a “a stark Egyptian thought” and “gentler Phidias wrought,” illustrating its author’s notion that “Measurement began our might.” Its final stanza likely borrows from a passage from *Timon of Athens* which states (+) “Here lie I...who alive, all living men did head,” as noted in Helen Vendler’s book *Our Secret Discipline*. Vendler also remarks on several apparent “missing” lines from this poem, such as one between “backgrounds for a God or Saint” and (*) “Quattrocento put in paint.” This poem describes “race” and soul” as the “two eternities” that humanity faces after stating “Many times man lives and dies.” It bids “Irish poets learn your trade / Sing whatever is well made” after declaring that “Gyres run on / When that greater dream had gone.” The speaker asks that his epitaph be “horseman, pass by” in, for 10 points, what late W. B. Yeats poem titled for his mountain burial place?

ANSWER: **Under Ben Bulben**

One author wrote that a poem declaring his leader should not perform the title action with this enemy country “even if they say a head for a head,” asking “Are all heads equal? / Is a stranger’s heart / equal to your brother’s?” A poem styled as a “Concerto” for this country’s capital quotes a saying that, “Whoever wants to see a spot of heaven, let him gaze” at [that city]. A poet earned the nickname “Prince of Refusers” for his poem encouraging the continuation of hostilities with this country, titled “Do Not (+) Reconcile.” In another poem set in this country, a soldier asks “Is that you again? Didn’t I kill you?” to which the speaker replies, “You killed me...and I forgot, like you, to die.” Yet another poem describes this country as one “where everything / Lives in flared-up anger” and asks the listener “My house is a watchman’s hut / Of sticks and reed. Does my (*) status satisfy you?” The speaker of that poem set in this country describes how this country robbed him of “my ancestors’ vineyards” and declares “I am a name without a title” and “my number is 50,000,” referring to the title document that this country makes him carry. For 10 points, name this country whose discriminatory policies provoked the poem “Identity Card” by Mahmoud Darwish.

ANSWER: **Israel** [prompt on Palestine] (Amal Dunqul is the “Prince of Refusers” and the author of the first poem; the second poem is “Concerto al-Quds” by Adunis.)

A poem addressed to this thing describes an impending journey as “A cloud—a dread beyond, of I know not what” and declares that “we have positively appeared—that is enough.” The speaker likens the universe to a “road” along which “religion, all solid things, arts, [and] governments” part for this thing in the (+) “Song of the Open Road.” Another poem implores men and women to let this thing “stand cool and composed before a million universes.” Yet another poem declares that, as “each came...from its due emission,” this thing is “enveloped” for a “proper time” by a “necessary film.” In (*) “I Sing The Body Electric, the speaker says he shall “discorrupt” armies and “charge them full with the charge of” this thing. The speaker claims to “loaf and invite” this thing in the opening lines of “Song of Myself.” The final line of “Crossing Brooklyn Ferry” declares that “Great or small, you furnish your parts towards,” for 10 points, what incorporeal thing which Walt Whitman held equal to the body?

ANSWER: the **soul** (All clues are from *Leaves of Grass* - the first is “To My Soul.”)

In a sonnet by this poet, Venus boasts that her nets “capture the mind,” to which Diana responds by saying that it is better to take “deer in my snare / than be caught in one by your husband.” Another sonnet by him likens a woman to a “pure, fair quasi-idea” and declares that, by “virtue of much imagining,” the “lover is transformed into the beloved.” A poem framed as a letter to this poet begins “ON the (+) door you will not enter/ I have gazed too long: adieu!” and refers to this poet’s sonnet about the “sweetness” of the eyes of Caterina. William Wordsworth’s “Scorn Not the Sonnet” claims this poet “soothed an exile’s grief,” referring to the long period of exile during which this poet lost sight in his (*) right eye. His sonnets inspired a sequence by a later author whose speaker hears a “silver answer” after giving

the answer “Death” to the question “Guess now who holds thee?” That sequence *inspired* by this poet was said to be translated from Bosnian, and begins “I thought once how Theocritus had sung.” Elizabeth Barrett Browning’s *Sonnets from the Portuguese* were inspired by her readings of, for 10 points, what poet who wrote of an encounter with Adamastor in *The Lusiads*?

ANSWER: Luis Vaz de Camões (“kuh-MOH-eens” or “kuh-MOYNSh”) [or Camoens; accept “Caterina to Camoens”]

One poem by this author dismisses a critic in saying “Write shorter poems...is your advice / Yet you write nothing...how concise!” Another poem by this writer asks a friend why he relishes reading works that people “barely comprehend,” and bids “Let your verse earn such praise; let my creations / please scholars without needing explications.” A third poem by this author brags that his own works and (+) “devoted readers” earned him fame “while he has life and breath / such as few poets get in death.” This author’s first book of poems opens by declaring “Let barbarian Memphis keep silence concerning...her pyramids,” before describing the wonders of an (*) amphitheater and the spectacles conducted there. He claims his poems are “used to enjoying the sacred ear of Caesar” in one of his many lengthy praises of his patron Domitian. Most of the more than 1,500 surviving works of this writer are written in elegiac couplets and mock the scandal and hypocrisy of Roman city life. For 10 points, name this Roman poet known for his witty epigrams.

ANSWER: Martial [or Flavius Martialis]

Julia Kristeva’s *Powers of Horror* discusses the “corporeal lucidity” of a passage from this poem which describes how a “clean rupture” separates “ancient discords / with the body.” This poem’s title figure is described as a “cruel rose” which was watered by “wild and radiant blood” in its author’s poem “The Flower.” This poem begins by describing a “cinerary tower of sacrifice” which is visited by a (+) “fabled swan” and “embraced” by an Aurora whose “frightful wing” is “in the tears / Of the basin, abolished.” This poem’s title character says “I want nothing human / O final joy, yes, I feel it; I am alone” after exulting (*) “I love the horror of being virgin.” This poem, which begins with an “ancient overture” delivered by the title character’s maid Nourrice (“noo-REECE”), includes an eerie “Canticle of St. John” which describes the beheading of John the Baptist. For 10 points, name this lengthy Symbolist poem by Stéphane Mallarmé titled in reference to the mother of Salome.

ANSWER: “Hérodiade” [do not accept or prompt on “Herodias”]

One poem by this author describes God using a “big Black greasy rib” to create a “woeman” whose “name will be sapphire,” and declares “show me someone not full of herself / and i’ll show you a hungry person.” Another poem by this author states “We are not lovers / because of the love / we make / but the love / we have.” A third poem by this author states “it isn’t your (+) father’s drinking that makes any difference / but only that everybody is together” to explain why “though you’re poor it isn’t poverty that / concerns you,” and recalls “living in Woodlawn / with no inside toilet.” This author of “Poem for a Lady Whose Voice I Like” and

“A Poem of Friendship” mentions how “You can eat (*) fresh corn / From daddy's garden” in another poem to explain why she “always like[s] summer / best.” She declared “We know we did nothing to deserve it. But neither does a child in Africa dying of AIDS” in a poem delivered after a mass shooting. For 10 points, name this African-American poet of “Knoxville” who performed a chant-poem after the 2007 Virginia Tech massacre.

ANSWER: Nikki Giovanni [or Yolande Cornelia Giovanni]

One of this author’s poems asks the title object to “move tirelessly / Do not hang your head / Scatter the mist of the clouds” and refers to it as “The spreader of light upon the earth!” This author declared “Hurray for Raphael! May there be many / Sons like thee in the fatherland” in a poem dedicated to Prince Raphael. Another poem by this author of “To the Moon” begins “The (+) pinkish bud has opened / Rushing to the pale-blue violet.” As a teenager, this author sent poems to the journal *Iveria* under the pseudonym Soselo. A poem titled for this person puns on the word *koba*, which refers to the criminal underground in which this man spent time, as well as the (*) “berries” which are like the “executions” he rolls on his tongue. This man is described as having “ten thick worms his fingers / his words like measures of weight” in that poem, which calls him the “Kremlin mountaineer.” Osip Mandelstam wrote an “epigram” mocking, for 10 points, what poet-turned-world leader, who responded by having the NKVD arrest Mandelstam and send him to a gulag?

ANSWER: Joseph Stalin [or Iosip Dzhugashvili]

This poem titles a story which asks when the speaker can escape “das Trommelfeurer,” and which lists items such as “Double broadside; two sheets stitched to the inner sides of a single folded cover sheet” next to drawings by Henri Gaudier-Brzeska (“on-REE goh-DYAY buh-ZESS-kah”). James Legge’s translation of this poem uses the phrase “seal-skin” rather than another translator’s phrase “fish-skin.” This poem, which titles a short story by (+) Guy Davenport, declares “there is no ease in royal affairs.” This poem recalls a time when “the willows were drooping in spring” before asking “What flower has come into blossom? / Whose (*) chariot?” This poem repeatedly details the “sorrow” of its title characters, who are “hungry and thirsty” and ask “When shall we get back to our country?” Bunno is the attributed author of, for 10 points, what first poem in Ezra Pound’s *Cathay*, whose title war-weary soldiers declare “Here we are, picking the first fern-shoots?”

ANSWER: “Song of the Bowmen of Shu” [accept answers that refer to archers or bowmen from Shu]

A poem which describes “walking two & two, in red & blue & green” to one of these places describes people “reduced to misery / Fed with cold and usurous hand” and declares of one of these places, “It is eternal winter there.” The same author laments that one of these places has been built “in the midst / Where I used to play on the green,” and is surrounded by men who bind “with briars, my (+) joys & desires,” in the poem “The Garden of Love.” The speaker claims “the hapless Soldiers sigh / Runs in blood down Palace walls” and every

“blackening” example of these places “appalls,” in describing the “mind-forged manacles” that he sees in the poem (*) “London.” When asked “Where are thy father and mother?” the title child responds that “they are both gone up to” one of these places in “The Chimney Sweeper.” William Blake really, really disliked, for 10 points, what places, such as one described in his poem “Holy Thursday” named St. Pauls?

ANSWER: churches [or chapels or cathedrals]

A poem set at this place ends by telling its title object that it is “less...unsound than man,” for it did not believe “your frail species can be made immortal by yourself.” An essay titled for this place remarks on its subject’s “realism,” as expressed in the line “Home is not where the heart is,” and recounts the author “travelling at the (+) speed of time, along the Massachusetts Turnpike.” A poem set at this place remarks on how a “little apple that falls from a tree” can, in an instant, destroy the “vast labour / and the works, the wealth” of an ant colony. The speaker witnesses the title object “content with deserts” on the “arid slopes” of this place in that poem, “The (*) Wild Broom,” by Giacomo Leopardi. This place titles an Adrienne Rich essay on the “power of” Emily Dickinson, who remarks on a “face” like this place that “Had let its pleasure through” in her poem “My life had stood a loaded gun.” A classical author describes how his uncle “ordered a boat to be prepared” as he saw lights from this place in a letter to Tacitus. For 10 points, name this place whose activity caused the death of Pliny the Elder.

ANSWER: Mount Vesuvius [accept Vesuvian face; prompt on volcano]

One of these poems dedicated to the author’s friend Rob Ross begins “The greens of the Ganges foliate / of heartless youth made late aware.” Ralph Ellison’s memoirs recall the author of these poems drunk calling him to revise another of them, which states “I hear strange horns, Pinetop he hit some chords / Charlie start Empty Bed” in describing a Bessie Smith performance. The speaker likens life to a (+) “handkerchief sandwich” in another of these poems which begins “Nothin very bad happen to me lately / How you explain that?” Two characters in these poems represent two the “end men” of a vaudeville show and controversially use the (*) dialect of blackface minstrel performers. The 14th of these poems declares “Life, friends, is boring.” A “confession” to Mr. Bones constitutes one of these poems that recalls the suicide of the author’s father when he was 11. For 10 points, the self-loathing autobiographical character Henry appears in many of what confessional poems by John Berryman?

ANSWER: *The Dream Songs*

This poem’s author wrote that it was intended to create an “aural kaleidoscope” in the essay “Listening to the Past,” citing its use of “disparate fragments of Cockney, Egyptian, Babylonian, Provençal.” This poem’s author credited Jean Cocteau’s depiction of Revelation with inspiring its line about a “Scarlet Woman shouting BYRRH and deafening St John of Patmos.” This poem’s imagery of (+) *cloacae* and sewage which smells of “Algerian tobacco”

culminates in its declaration that “Freud has dredged the river.” It describes a “ritual fight” for a “sweet body” between Mary and “the wicked April moon.” This poem prints the phrase “there is no lily of the valley” (*) vertically and includes a musical score in its text. T. S. Eliot’s use of London Bridge and Thames as images is often compared to this earlier poem’s description of the Pont Neuf and Seine, which are among the many similarities between this poem and *The Waste Land*. The line “I want a holophrase” opens, for 10 points, what experimental poem by Hope Mirrlees?

ANSWER: **Paris**: *A Poem*

The speaker asks “comrades” to “bury me” in this place where “my lost eyes / will see no more” in the poem “Dispositions.” When soldiers raided a house in this place, an author told them “Look around, there’s only one thing of danger for you here – poetry.” A collection titled for this place translated by Alistair Reid contains two poems about (+) Josie Bliss and one about how poetry “arrived in search of me” from “I don’t know where...winter or a river.” The sections “Critical Sonata” and “Where the Rain is Born” bookend that poetic “notebook” titled for this place, which is the setting of a novel in which the same author is asked by Rosa to separate a young couple and is nominated for the presidency by the (*) Communist Party. That author, who is buried along with his third wife Matile Urrutia in this town, lies dying of prostate cancer and mentors this town’s native poet Mario Jiménez, in the novel *The Postman* by Antonio Skarmeta. For 10 points, name this seaside Chilean town where Pablo Neruda passed his later years.

ANSWER: **Isla Negra** [prompt on Black Island; prompt on Chile; prompt on Pablo Neruda’s house by asking “where is it found?”]

Two poems by this author, one about how “flowering briars...remind me of my hometown” and another about “a rooster crowing / in a summer grove,” reference an *earlier* author’s poem “Returning to My Home in the Country.” The line “A French scholar says he affected the Chinese manner” opens a poem offering “Two Views” of this poet, from another author’s collection *Field Guide*. This author may have taken his first pen name from (+) Tao Yuanming, though at age 70 he assumed a different pen name meaning “Midnight Studio” in honor of his teacher Hajin. One of this author’s poems likens the sound of “spring rain” to telling stories by using the word (*) *monogatari*, while another says “a bat flits / in moonlight / above the plum blossoms.” Robert Hass included works by this painter-poet in a collection of “essential” poems along with two other Tokugawa-era masters of the same form. For 10 points, name this poet who, along with Basho and Issa, is regarded as one of the three greatest masters of *haiku*.

ANSWER: Yosa **Buson** [or Yosa no **Buson**; prompt on Yosa]

A poem written on the centenary of this king’s death commands listening countrymen to “kneel...by the graveside,” since “thy greatest son here dwells” and calls him a “youthful hero” who stood in “smoke and dust.” Another poem describes the steely glance of this

king's "grey eyes," which had never "glowed" for a woman, and opens with an epigraph stating that "Kings in (+) old legends seem / Like mountains rising in the evening light." This subject of a poem by Esaias Tegnér commands "Think nothing gained...till nought remain" as "peace courts his hand" in another poem, which uses his story to ask "On what foundation stands the warrior's pride?" (*) Samuel Johnson's poem "The Vanity of Human Wishes" recounts this king's futile attempt to have "Moscow's walls" be where his "Gothic standards fly," and describes his eventual demise at a "petty fortress" by a "dubious hand." A Rainer Maria Rilke poem is titled for a "ride in the Ukraine" by, for 10 points, what war-loving 18th century king whose defeat is detailed in Alexander Pushkin's poem "Poltava?"

ANSWER: Charles XII of Sweden [or Carolus XII or Karl XII; accept Charles XII of Sweden Rides in the Ukraine; prompt on Charles or Carolus or Carolus Rex or Karl]

A poem by this author likens his adolescent self to Neil Armstrong, who "steps from the module / onto Tranquillity Base," and states a desire to "coincide / the moon landing / with his first kiss." Another of this author's poems says a lovesick man can revisit "all of the lost / unfinishable business" now that he and a woman are "no longer / any trouble to each other." This poet calls General Studies "a cinch / for anyone with an ounce of common sense / or a calculator / with a memory feature" in a poem about taking an A-level exam. This poet of (+) "Conquistadors," "To His Lost Lover," and "You May Turn Over and Begin" is also a DJ and musician, and released several recordings of his poems with the "ambient-post rock" band LYR. This poet has created adaptations of *The Madness of Heracles* and *The Odyssey* for the (*) BBC and translated *Le morte d'Arthur* and *Sir Gawain and the Green Knight* into modern English verse. His characteristic "West Yorkshire magical realism" is exemplified by the poems from his collections *Kid* and *Book of Matches*. For 10 points, name this poet who succeeded Carol Ann Duffy in 2019 to become the current Poet Laureate of the UK.

ANSWER: Simon Armitage

One poem says that the road to one of these places is just as "ordered and infinite to the child" as the "hints of an epochal happiness" that the speaker contemplates. In that poem, the speaker sees "Botanical Gardens officially drown" as he looks out from one of these places to see "clouds that still held the fragrances of fire," which he likens to a (+) sunset in the Wye Valley. Another poem suggests that one of these places cannot be protected from "padded calvary" or the "worm's rent" by the "grille ironwork" built by (*) "exiled craftsmen." That poem declares "Farewell, green fields / Farewell, ye happy groves!" in describing how one of these places is built of "Marble like Greece, like Faulkner's South in stone" and smells of "dead limes." A poem titled for one of these places quotes the line "it cannot be long before we lie down in darkness, and / have our light in ashes" from Thomas Browne's *Urn Burial*, before describing some "disjecta membra." For 10 points, name this sort of place whose "Ruins" title a Derek Walcott poem.

ANSWER: A Great House [prompt on house or plantation] (The first two lines are from "The Star-Apple Kingdom" which is also by Walcott.)

A poem by this author declares that “Sosus and Soso” dedicated a tripod “in thanks for being so saved, Sosus because he was so saved and Soso because Sosus was so saved.” Poems of this author are read alongside those of Paul Celan in Anne Carson’s book *Economy of the Unlost*. This poet was supposedly docked (+) half of one commission after he included a digression about Castor and Pollux in an honorific poem read at a banquet, but when he left the banquet hall to meet visitors, the roof of the hall collapsed. As a result of that episode at the house of (*) Scopas, one of this poet’s Thessalian patrons, he is said to have invented the “method of loci” and become the first teacher of the “art of memory.” This uncle of Bacchylides and leading rival of Pindar wrote hundreds of epitaphs for soldiers who died in the Persian Wars. For 10 points, name this member of the Nine Lyric Poets who hailed from the island of Ceos.

ANSWER: Simonides of Ceos

A poem from this book declares “in your long spears and iron armour / You meet your fate sent by your karma” and describes the meat within a crab’s pincers as “Purer than white jewels.” Another poem from this book describes how “Falling willow floss lightly sticks / and strikes the lady’s window drapes” and asks “who is there to pity?” the title objects as their (+) “crimson fades.” A character in this book recites a set of twelve poems called “A Dream of Golden Days” during a journey into the Land of Illusion. Another character in this book composes “The Flower of the Peach” while part of the Poetry Club, but later drops all of her poems into a (*) fireplace prepared by her maid Nightingale. This book, which begins with the couplet “Truth becomes fiction when the fiction’s true,” includes a scene in which a woman composes an elegy for some flowers before burying them. For 10 points, name this Chinese novel in which a piece of jade is found in the mouth of the newborn Jia Baoyu.

ANSWER: *Dream of the Red Chamber* [or *Story of the Stone* or *Red Chamber Dream* or *A Dream of Red Mansions* or *Hónglóumèng*]

A poem by this author says the title artifact evokes “thirst / and patience” as seen in “a wave held up or us to see / in its essential perpendicularity.” Another of this author’s poems questions the purpose of the title tools by asking why one would use “instruments / more highly specialized than the components of destiny / Itself?” to (+) “dissect destiny.” A third poem by this author remarks “to question / the congruence of the complement is vain, if it exists” and mocks a machine by stating “You lack half wit. You crush all the particles down / into close conformity.” This author of those poems about an “Egyptian Pulled Glass Bottle,” “Various Scalpels,” and a (*) “Steam Roller” wrote another poem which describes the sea as an environment where “stars, pink / rice-grains, ink-bespattered jelly fish / crabs like green lilies, and submarine toadstools” mingle, and suggests “it can live / on what can not revive / its youth.” That poem by this author opens by describing how the title animals “wade / through the black jade.” For 10 points, name this poet who, like her friend Elizabeth Bishop, wrote a poem titled “The Fish.”

ANSWER: Marianne Moore

A poetic depiction of one of these events opens with the declaration that “all the air with venom” shall “quickly stink” as a consequence of “what I shall write with pen and ink.” One of these events involving Patrick Hume of Polwarth made the reputation of the foremost *makar* among the Castalian Band, Alex Montgomerie. Another of these events recorded by John Ros involves (+) Walter Kennedy and William Dunbar. Many literary examples of these events occur near a “sundering flood,” such as one in the *Codex Regius* that begins by asking “Who is the fellow yonder / on the farther shore of the sound?” Most other examples of these events take place in great (*) halls, such as the episode involving Unferth from *Beowulf*. Examples from the *Poetic Edda* include one in the Lay of Hárbarðr involving the ferryman Harbard and Thor, and one at the feast in the *Lokasenna* pitting Loki against the rest of the gods in the room. For 10 points, name these medieval Germanic literary insult contests.

ANSWER: flytings [accept senna before “Lokasenna; prompt on insult contests before “insult” prompt on debate or quarrell or challenge; prompt on feast with “what event within the feast?”]

This author recalls picking through a “mess of golden pulleys” and finding “a secret trapdoor that said sex” in a poem which opens “Here at the edge of the sea, I captured you.” That poem, “Eros,” opens this author’s final collection, which ends with an address to the “Madonna of Poetry” and consists of 52 (+) unrhymed poems, many of which explore the metaphysics of “magnetized circles.” This author asks a nurse to “Set a lamp at my headboard; a constellation; whatever you like;” in a poem that ends with a “request” that “if he telephones again / tell him not to keep trying for I have left...” This author, whose final collection (*) *Mask and Clover* contains many of her “anti-sonnets,” wrote a poem addressed to a lover whose soul is “tangled up / In bedrooms” which tells him to “pretend” she is “as snow / Pretend I’m chaste.” For 10 points, name this author of “I Am Going To Sleep” and “You Want Me White,” an Argentine poet who committed suicide by drowning herself.

ANSWER: Alfonsina Storni

One character recalls how he sought to “make amends” by being a “man of arms, then Cordelier” before recalling how one of these people “put me back into my former sins.” Another of these people laments “truly was I son of the She—bear / So eager to advance the cubs” before describing others ahead of him “flattened along the (+) fissure of the rock.” That one of these people remarks “By many years the record lied to me” upon mistaking another character for one of these people, then asks “Art thou so early satiate” for defrauding “The beautiful Lady, and then [working] her woe?” as part of an extended metaphor about a “[bride] of Righteousness.” In Canto 3, Dante glimpses the (*) shade of one of these people “who made through cowardice the great refusal.” In Canto 19, Dante speaks with one of these people who is buried head-first up to his calves and has his feet seared for the sin of simony; that one is named Nicholas. For 10 points, Dante was strongly opposed to political influence by what rulers, and put examples of them such as Celestine V and Boniface VIII in hell?

ANSWER: popes (from Dante’s *Inferno*.) [prompt on priests or clergy or sinners]

This author notes “decimation / by miscount” is a retreat from “bolder uses / of the past” in a satirical poem about his country’s census, which begins “I will not / mourn with you / your lost populations.” A poetry collection by this author begins with a parable “in lieu of a preface,” in which “The Author” begins to “worry about his own conduct” as he becomes disillusioned with London publishers. A poem by this author intersperses an ecstatic shout between each of its stanzas, which ask (+) “Has he gone for firewood?” and “For whom are we searching?” Another poem by this author describes how parting the “rust-colored hair left on his skull” was formerly “A little daily act of no consequence,” but has become “Like putting flowers on a tiny grave.” This author included his poem “A (*) Mother in a Refugee Camp” in his Commonwealth-Prize-winning collection *Beware, Soul-Brother, and Other Poems*, which concerns the civil war that killed his friend Christopher Okigbo. For 10 points, name this African poet who used a line from a W.B. Yeats poem to title his best-known work, which is set in the village of Umuofia.

ANSWER: Chinua Achebe (The first quoted poem is “The Nigerian Census” and the second is “A Wake for Okigbo,” and the preface is to his *Collected Poems*.)

One of these creatures becomes aware of a predator’s intent, and “Harangue[s] him thus right eloquent,” after which the predator “Release[s] him, as my story tells” and finds “a supper somewhere else,” in a poem by William Cowper (“cooper”). Upon seeing one of these creatures, the speaker leaps from his horse and experiences “great joy” in the (+) Lucy poem “Among All Lovely Things My Love Had Been.” Another poem states that these creatures guide men who “in the night have lost their aim / And after foolish fires do stray,” and calls them “country comets.” In “Ode to Psyche,” John Keats calls Vesper an (*) “amorous” one of these animals “in the sky.” Percy Shelley’s “To A Skylark” compares the title bird to a “golden” example of these creatures “in a dell of dew. The speaker says “Your courteous lights in vain you waste / Since Juliana here is come” in an Andrew Marvell poem in which a mower addresses several of these creatures in a field.” For 10 points, name these luminous insect larvae.

ANSWER: glow-worms [or glo-worms; accept “The Mower to the Glow-Worms”; prompt on insects or worms]

One poem declares that, much as the lion allows nobody to “play with his cub,” this figure will not allow his “child to be punished,” and implores this figure “do not reject me!” The speaker compares his uncle to this figure, who made tables, chairs, doors, and coffins, in a poem by Kamau Braithwaite. A traditional *ijala*, or hunter’s song, claims that this figure has “seven arms,” much as how his city is divided into seven parts, and claims he built his hut from the (+) palm-fronds that symbolize him. A prayer to this figure that “May you never walk / When the road waits famished” is found in the poem “Death in the Dawn” inspired the title of a novel by Ben Okri. In several entries of *Idanre and Other Poems*, Wole Soyinka relates tales of this figure’s descent to earth. Examples of *oriki* praise poetry dedicated to this figure include a poem which describes how he “paints the hearth” with the blood of a

murdered householder and (*) “kills on the left” and “on the right.” This god, who disappeared into the earth at a place called Ire-Eketi, was asked to make the first knife by Obatala, then brought his smithing skills to humankind. For 10 points, name this Yoruba *orisha* of iron.

ANSWER: Ogun [or Ogum or Ogou]

Jeanne Moreau sings this line of poetry when the title Belgian sailor makes his first visit to her bar in Rainer Fassbinder’s final film, *Querelle*. This line of poetry is used to illustrate the “fourth obstacle” to confronting one’s own dreams in the foreword to Paulo Coelho’s *The Alchemist*. The speaker of this line states it while reflecting on how he knew why a man (+) “Quickened his step” and “looked upon the garish day / With such a wistful eye,” and suggests the action it refers to can be done by “hands of Lust” or “hands of Gold.” This line of poetry *reverses* a question asked in response to Shylock’s statement “I am not bound to please thee with my answer” by (*) Bassanio in *The Merchant of Venice*. In *A Clockwork Orange*, Dr. Branom uses this line of poetry to explain how the Ludovico Technique affects Alex’s perception of Beethoven. This seven-word phrase is elaborated by the lines “The coward does it with a kiss / The brave man with a sword!” in a poem written upon witnessing the hanging of a Royal Horse Guards trooper. For 10 points, give this seven-word refrain of Oscar Wilde’s “Ballad of Reading Gaol.”

ANSWER: “Yet each man kills the thing he loves”

In *After Babel*, George Steiner laments that Rilke “ruins the ordinariness” of a poem by this author about the “oven-sweetness” of love, by translating it into a poem with “implications of infinity.” The line “What if the hero of the Odyssey / Had been like you” begins the first poem of a cycle of 24 sonnets by this poet which, unlike most of the other sonnets, is written in Italian. A Nick Cave song borrows this author’s line (+) “Kiss me again, rekiss me, and kiss me.” In a dialogue this author set in Jupiter’s palace, Apollo debates Mercury regarding Cupid’s effect on mankind. In that dialogue’s “dedicatory epistle,” this poet exhorts women to aim higher than “distaffs & spindles” so that men would be “surpassed by those to whom they have always pretended to be superior.” This author, who was called a “cross-dressing whore” by her contemporary John (*) Calvin, wrote the *Debate of Folly and Love* and the collection *Love Songs and Elegies*. Her nickname reflects her father’s profession as a ropemaker in Lyon. For 10 points, name this feminist French Renaissance poet.

ANSWER: Louise Labé [or La Belle Cordière]

This place is likened to a “rock” on which a certain notion “stumped its toe” in a poem about this place’s “heartbreak.” In a poetic letter to inhabitants of this place, the speaker declares “I take munitions through / I fight--or stevedore, too / I face death the same as you do” and asks whether the title event will be (+) “Me-Day, Too.” Another poem declares that this place features the “same old stupid plan / Of dog eat dog, of mighty crush the weak.” The speaker says that this place must be resurrected “Out of the rack and ruin of our gangster death” in that poem, which asks “Who are you that mumbles in the dark?” and “Who are you that (*)

draws your veil across the stars?" The speaker asserts that he personifies this place in another poem which declares that tomorrow, "Nobody'll dare / Say to me / Eat in the kitchen." The speaker declares "[this place] was never [this place] to me" in a poem whose title exhorts, "Let" [this place] be [this place] again!" For 10 points, name this place which the author also claims to "sing" about in Langston Hughes' poem "I, Too."

ANSWER: America [accept "American Heartbreak" or "Let America be America Again" or "I, too sing America"; prompt on Jamestown or US or United States] (The second poem is "Will V-Day be Me-Day Too?" and is also by Hughes, like all the poems in this question.)

One poem juxtaposes the image of these title objects, which are described as "outposts of the trekking future," with the image of a "farm-boy" who is a "half familiar figure out of the Georgics." The speaker describes "falling or subsiding" examples of these objects amidst "the land you were once proud to own" in the poem "Get there if you can." Before lamenting an "age without a soul," the speaker bids "bestride your hills with" these objects in John (+) Betjeman's poem "Inexpensive Progress." These objects, which title a poem by Stanley Snaith, are described in another poem as evoking dreams "of cities / Where often clouds shall lean their swan-white neck." These objects are described as "pillars / Bare like nude giant girls that have no secret" and as the "the concrete / that trails black (*) wire" in that poem by Stephen Spender, who was among a group of Depression-era British poets named for them. For 10 points, give this term which variously designates entrances to ancient Egyptian temples, concrete transmission towers, and structures which you must build "additional" examples of in *Starcraft*.

ANSWER: pylons

A poem originally by this author declares that death "Is where there's no day, no night / And no holy book in sight / To squat on our lives," and that a dip in a river will send "Frogs—or you—to paradise." This poet writes that the "unstruck drum of Eternity is sounded within me; but my deaf ears cannot hear it" in the poem "There's A Moon Inside My Body." This author wrote a number of poems in (+) "upside-down language" or Ulat Bansi. Evelyn Underhill assisted with the translation of over 100 of this poet's poems by Rabindranath Tagore. Supposedly, this poet was almost (*) illiterate and could only write the word "Rama," whose name he enthusiastically recited after being taught to create poems of "divine love" by Ramananda. For 10 points, name this 15th century poet who lived in Varanasi, who is considered both a Sufi and Brahmanic saint for his inter-religious devotional poetry.

ANSWER: Kabir Das

In a speech from this poem, a "white-bearded" river declares "The French know better than anyone / That I am not a virgin anymore" on account of mixing their "victorious waters" with it. This poem's narrator swears "What I'll see will remain a secret" upon being offered a glimpse into a "magic mirror" which reveals the future by the goddess (+) Hammonia. This poem's ending remarks on how "Whoever the poet imprisons" in "Dante's hell" cannot be

saved by God, before declaring “Beware! O king and better behave / For soon may well be your turn!” This poem’s narrator likens himself to a Consul, as he is followed by a hatchet-carrying “silent attendant” called a “lictor,” and ponders what would have happened if (*) Arminius had not won the Battle of Teutoburg Forest. Immediately after it was published in 1844, this poem was censored and its author was imprisoned by Frederick William IV, which helped its author become wildly popular. This poem begins “Farewell Paris, beloved town!” as its narrator sets off on a journey which ends in Hamburg. For 10 points, what satirical epic poem by Heinrich Heine is titled for a Shakespeare play which features the line “Exit, pursued by a bear?”

ANSWER: Germany: A Winter’s Tale [or Deutschland. Ein Wintermärchen; prompt on partial answers]

This phrase appears in a Herb Block cartoon which shows a candle representing civilization being covered by a Nazi officer’s cap. This phrase titles an essay which declares “The broken light of Abstract Expressionism makes poems out of chaos” as the author observes paintings around San Francisco, written by (+) Lawrence Ferlinghetti. A poem titled for this phrase describes a corpse which is visited by “mute ghosts” which were “sifting through crisp air / And settled upon his eyes in a black soot.” A man begs “I implore my God to witness that I have made no crime” in that poem titled for this phrase, which is written for (*) “Heinrich Blücher and Hannah Arendt” and is by Anthony Hecht. Critics have drawn links between the ideas that the speaker of this word phrase put forth in his *Theory of Colors*, and the fact he said it as he lay shaded by a bedroom shudder at the ripe old age of 83 in Weimar. For 10 points, Johann Wolfgang von Goethe’s last words were supposedly what plea for the Sun to shine more brightly on his deathbed?

ANSWER: “More Light! More Light” [or “Light! More Light!”]

Theodore Roethke’s (“RET-kee’z”) Jungian reading of a poem titled for this figure compares her to the *anima* as well as the mother of the poet, who had an affair with and mentored Roethke. In another poem, this figure has “bullet tears” as she says “Are you terrified? / Be terrified” to a “perfect man.” The speaker of a poem comes to a house “Facing a sheer sky” where “Everything moved” and encounters this figure’s “bare [and] stiff bald eyes” before remarking (+) “This is a dead scene now. Nothing will ever stir.” The speaker calls herself “Dead and moneyless / Overexposed, like an X-ray” in a poem analogizing Sylvia Plath’s mother Aurelia to this figure. An oft-anthologized poem by Louise Bogan is titled for this figure, who describes herself as (*) “foul mouthed now, foul tongued” in a poem from Carol Ann Duffy’s *The World’s Wife*. An essay titled for this figure asserts women can reclaim their bodies through *écriture féminine* (“eh-cree-TOOR feh-mee-NEEN”) or “women’s writing,” and is by Hélène Cixous (“eh-LEN seek-SOO”). For 10 points, Duffy described a jealousy that turned the hairs on what mythological figure’s head to “filthy snakes”?

ANSWER: Medusa [accept “The Laugh of the Medusa”] <RK>

This character's "disquisitions" to his son were cited by Yvor Winters as the most egregious example of why reading this character's creator requires a "willing suspension of intelligence." This character declares that if a man wishes to "expiate his treason," then he and his "whole posterity" must die, unless another is "able, and as willing, pay / The rigid satisfaction, death for death." This character is compared to "Uncle (+) Joe Stalin" in a book which declares that he is "the wickedest thing yet invented by the black heart of man." This character describes his foe as bent "On desperate revenge, that shall redound / Upon his own...head" in a speech in which he asks his son "seest thou what (*) rage / Transports our adversary." After an opening Argument, the poet asks this character "Instruct me, for Thou know'st," and says this character "wast present / with mighty wings outspread / Dove-like satst brooding on the vast Abyss / and mad'st it pregnant." A study by William Empson is titled for John Milton's version of, for 10 points, what character from *Paradise Lost* who commands the expulsion of Adam and Eve?

ANSWER: God [accept Milton's God]

A poem titled for these figures gives "the gamester to his dice" and "the drunkard to his dram" as similes for the speaker's condition, and describes one of these creatures as "stronger than a crowd of demons." In another poem, one of these figures claims to make "all conscience" into "compliance," and to "replace / Sun, moon, the sky, and all the stars in space." The speaker of a poem titled for these figures claims that (+) "poison and the sword disdained / My cowardice," telling him that, if "We were to liberate the slave," he would "raise" his problems "by your own kisses." Another poem about one of these figures describes how the speaker (*) lusts for a "crimson-fruited mouth" and a body twisting like a "snake on coals," before he awakes and finds that one of these creatures has become a "swollen wineskin, full of pus." A poem from *The Flowers of Evil* describes the "Metamorphoses" of, for 10 points, what creatures whose other examples include Lord Ruthven, a creation of John Polidori?

ANSWER: vampires

This poet declares "The State Department floats in the heavy jellies near the bottom" in a poem in which he hears "spokesmen praising Tshombe." This author writes "The Marines use cigarette lighters to light the thatched / roofs of huts because so many Americans own their / own homes" in a seven-part poem about a helicopter attack. This author of "Hatred of Men with Black Hair" and "The (+) Teeth Mother Naked at Last" argues that T. S. Eliot's "objective correlative" represents "everything wrong with modernism" in his essay "A Wrong Turning in American Poetry," which instead advocates the "passionate interiority" of Spanish poets like Lorca, Vallejo, and Neruda, all of whom he translated. He has also translated many (*) Scandinavian authors, such as Haugge, Transtromer, and Hamsun. This poet won the National Book Award for a collection of anti-Vietnam War poems titled *The Light Around the Body*, which exemplifies a style he cultivated with Galway Kinnell and James Wright called "deep image." For 10 points, name this poet who promulgated the mythopoetic men's movement in *Iron John*.

ANSWER: Robert **Bly**

EXTRA (Tiebreaker)

One poem personifies this quality as a “dame” which came before an enthroned Nature, who was “Unseen of any, yet of all beheld / sitting in her throne as I have told.” The poet likens humans to “dissonant strings” who “Give various response to each varying blast” in a poem titled for this quality which begins three lines in its third stanza with the phrases (+) “We rest,” “we rise,” and “we feel.” A sonnet titled for this quality describes how “Truth fails not; but her outward forms that bear / The longest date do (*) melt like frosty rime” and how a falling tower evokes the “the unimaginable touch of Time,” and was written by William Wordsworth. A Percy Shelley poem declares that, because “Man’s yesterday may ne’er be like his morrow,” therefore “Nought may endure” but this quality. For 10 points, a number of cantos from *The Faerie Queene* are named for what property, which refers to the possibility of changing?

ANSWER: **mutability** [or **mutabilitie**]