

In one poem, a king's "heart-box was opened" after seeing a vision of one of these objects before a battle against Huns and Hrethgoths. That poem, which recounts a quest for one of these objects, is the longest poem signed by Cynewulf. A poem titled for one of these objects describes how it "stood fast" and "dared not bow down." A Jew named Judas discovers three of these objects in a cave after being threatened by the title queen in a hagiography from the (*) Vercelli book. A poem titled for one of these objects begins, "Listen! I will speak of the best of dreams," and alternately describes it covered with gems or blood. In that poem, one of these objects recounts how it was once a tree but then was stood up on a hill and used to punish criminals. For 10 points, an Old English poem describes the "Dream of" what type of object on which Jesus was crucified?

ANSWER: a cross [or a rood or a crucifix; accept the True Cross or the Holy Rood or "The Dream of the Rood"]

An author with this first name wrote a poem in which a fig tree tells the wind, "They called me pretty today!" after the speaker tells the fig tree that she is the most beautiful tree in the garden. Another poet with this first name analogized how "the human mind... always aspires to the First Cause" to an "ambitious burning flame" that rises to heaven on the point of a pyramid. The collections *Tongues of Diamond* and *Savage Root* were published by an (*) Uruguayan poet with this first name who was given the title "de América." Another poet with this first name described the "haughty culmination of vain obelisks thrust toward the heavens" in a poem that allegorizes the ascent of the soul towards knowledge. That poem concludes, "the world illumined, and I awake." For 10 points, give this first name of the Mexican nun who wrote "First Dream."

ANSWER: Juana [accept Sor Juana Inés de la Cruz or Juana de Ibarbourou or Juana de América]

A footnote to the essay "The Pitying Torturer" cites a strophe by this poet that begins, "Now Thou art hidden from all things, now Thou art displayed in all things." Another essay cites a doctrine by Isaac Luria the Lion to support the claim that the soul of this poet might have entered the soul of a later poet. That essay observes that a translation of this poet seems to be the work of a single, "extraordinary" poet who resembles neither this poet nor the translator. The poem "Ajedrez" cites this poet when it references a (*) "Chequer-board of Nights and Days." That image is from a collection attributed to this poet that also describes a "Sufi pipkin" who speculates, "Who is the Potter, pray, and who the Pot?" For 10 points, name this poet who Jorge Luis Borges wrote about in an essay titled for the "Enigma" of his most famous translator, Edward FitzGerald.

ANSWER: Omar Khayyam [or Omar ben Ibrahim]

This poet claimed that the title for one collection "was delivered unto [them] in sleepe" in a short note addressed "To the doubtfull Reader." This poet recalled, "In these sweet woods how often did you walk / With Christ and his Apostles there to talk," in a poem that describes a place "where I first obtained / Grace from that grace where perfect grace remained." This poet wrote, "If Eve did err, it was for knowledge sake," in a poem that contrasts Eve's sin with the sin of Pontius Pilate. This poet praised the (*) estate of Margaret Clifford in her country-house poem "The Description of Cooke-ham." A.L. Rowse cited the description of this woman in the notebooks of the astrologer Simon Forman to argue that she is the poetic subject whose hair is like "black wires." For 10 points, name this poet of *Salve Deus Rex Judaeorum* who may have been the Dark Lady in Shakespeare's sonnets.

ANSWER: Emilia Lanier [or Aemilia Lanyer or Emilia Bassano; prompt on the Dark Lady]

A stanza in this poem begins, “Every birth a crime, / Every sentence life.” Near the beginning of its fourth section, this poem describes, “Aneurin and Taliesin... crying / before the rules made poetry a pedant’s game.” This poem describes “two children” who “kiss under the rain” before noting, “By such rocks / men killed Bloodaxe.” Part of this poem’s third section is narrated by a reptile that is “neither snake nor lizard” called a “slowworm.” A note to this poem claims that “Southrons would maul the music” of it, since it is written in “the (*) Northumbrian tongue.” This poem is dedicated to the poet’s childhood love, Peggy Greenbank, and one of its epigraphs states, “the spuggies are fledged.” The title of this poem has two g’s, unlike the Quaker meeting house for which it is named. For 10 points, name this long poem by Basil Bunting.
ANSWER: Briggflatts

A poem from this country describes a child who “ran back from the waves” because “he did not know the sea / on the horizon, is not the same sea / ravishing the shore.” A poet from this country wrote, “I have crossed an ocean / I have lost a tongue,” in the epilogue to her collection *I is a Long-Memored Woman*. Another poet from this country wrote, “It is the festival of guns, the carnival of misery,” in his poem “This Is the Dark Time my Love.” That poet also wrote, “I do not sleep to dream, / but dream to change the world.” This country is the birth country of (*) Grace Nichols and A. J. Seymour, the latter of whom founded its magazine *Kyk-Over-Al*. A poet from this country wrote political pieces under the pseudonym M. Black and published the collections *Jail Me Quickly* and *The Hill of Fire Glows Red*. For 10 points, name this home country of Martin Carter.
ANSWER: Guyana

A poet with this last name wrote a sonnet in which the first letter of each line spells out, “FUCK YOU HALF ASS.” That poet with this last name wrote, “O dark! I leave you to oblivious night!” in his elegy “The Hours.” Another poet with this last name described birds who “brace their cruel feet and glare / with stupid eyes” in her poem “Roosters.” F. Scott Fitzgerald’s character Thomas Parke D’Invilliers was inspired by a poet with this last name, his friend (*) John Peale. An author with this last name described England as “another island, / that doesn’t seem like one” in a poem written from the perspective of Robinson Crusoe. That author included the parenthetical command “Write it!” in a poem that repeats, “The art of losing isn’t hard to master.” For 10 points, give this last name of the poet of “One Art.”
ANSWER: Bishop [accept Elizabeth Bishop or John Peale Bishop]

A poem in this language begins, “They say the shadow of my people trembles.” A hymn in this language asks, “Where are you? ... Is your great throne above, or maybe below, or to the side?” A preface in this language implores, “those of you with a better command than I of this language, I plead you to write.” In a play in this language, a general recites quatrains in octosyllabic verse to petition a king to let him marry his daughter, but he is denied because he lacks royal blood. (*) José María Arguedas translated poetry from this language into Spanish. The anonymous play *Ollantay* is in this language. Types of poetry in this language include a triumphal hymn, the *haylli*, and a type of love poem, the *harawi*. For 10 points, chronicles by Guaman Poma de Ayala and Garcilaso de la Vega record poetry in what lingua franca of the Inca empire?
ANSWER: Quechua [or Runasimi; accept Kichwa or Quichwa]

A poem titled for this person begins, “Corpses are cold in the tomb; / Stones on the pavement are dumb.” That poem analogizes Albion to a miscarriage and is titled “Lines Written During [this person’s] Administration.” Phil Fudge writes sycophantic letters to this person, his patron, in a verse novel by Thomas Moore. An “epitaph” to this person states, “Posterity will ne’er survey / A nobler grave than this: / Here lie the bones of [this person]: / Stop, traveller, and (*) piss.” They’re not Robert Southey, but this person is called an “intellectual eunuch” in the Dedication of *Don Juan*. Percy Shelley’s “Mask of Anarchy” states, “I met Murder on the way— He had a mask like [this person].” For 10 points, Romantic poets often mocked what Foreign Secretary who represented Britain at the Congress of Vienna?

ANSWER: Lord Castlereagh [or Viscount Castlereagh or Robert Stewart or the 2nd Marquess of Londonderry]

Ezra Pound’s “Canto XXIII” translates the first line of a poem by this poet as, “With the sun in a golden cup.” In the *Phaedrus*, Socrates contrasts this poet with Homer, who had the same affliction as this poet but did not know how to cure it. In a poem by this author, the title character “drooped his neck to one side, like a poppy which spoiling its tender beauty suddenly sheds its petals.” That poem is titled for a monster who has “six hands, six feet, and wings.” In this poet’s telling of the Trojan War, Paris takes an (*) *eidolon* to Troy while Helen resides with Proteus in Egypt. Legendarily, this poet was blinded for disparaging Helen but immediately regained his sight after writing a *Palinode* in praise of her. Anne Carson used fragments of a poem by this author as the basis for her verse novel *Autobiography of Red*. For 10 points, name this ancient Greek poet of the *Geryoneis*.

ANSWER: Stesichorus

A poem in this form advises, “pawn your prayer mat— for its price you’ll get a glass of wine or so.” Another poem in this form laments, “How narrow is the world of us oppressed ones, / In which a single ant’s egg is the sky.” A ruler wrote a poem in this form that states, “you should have given me a crown like a beggar’s bowl.” Many poems in this form use the image of a moth flying into the flame of a candle to represent a lover’s love for their (*) beloved, who, in mystic interpretations, may represent God. “Real” English poems in this form make up the collection *Ravishing DisUnities*. Poems in this form consist of several thematically unrelated couplets held together by a rhyming particle called the *qafia* and a repeating phrase called the *radif*. For 10 points, Mir taqi Mir and Mirza Ghalib composed many Urdu poems in what form often used for love poetry?

ANSWER: ghazal

A poet writing in this language asked, “why crystals in his blood / why globules in his laughter,” in his poem “A Mat to Weave.” Another poem in this language describes a “black glassmaker / whose countless eyeballs none has ever seen.” The author of that poem used this language to describe an “iron bird” that “lacerated the clouds of morning” and then “retreats, as if in remorse, / into an artificial cave.” Tchicaya U Tam’si wrote in this language, as did the author of *Near-Dreams* and *Translations from the Night*, (*) Rabearivelo. The speaker declares, “I greet you in silence!” in a poem in this language that praises, “Black mask, red mask, you black and white masks.” That poem, “Prayer to Masks,” is by an author who used this language to write the collections *Nocturnes*, *Ethiopics*, and *Shadow Songs*. For 10 points, name this language used by Leopold Senghor.

ANSWER: French [or français]

This poet wrote, “I am an American... Sometimes I am the terrorist I must disarm,” in a 2001 essay arguing that America should prosecute the 9/11 perpetrators according to international law. This author wrote, “the milkland turn to monsters teach / to kill,” in a poem that begins, “honey people murder mercy U.S.A.” Another poem by this author describes “South Africa / penetrating into Namibia penetrating into / Angola.” That poem declares, “I am the history of rape” and “I am the history of the rejection of who I am.” This poet founded the (*) Poetry for the People program at U.C. Berkeley, and she dropped out of Barnard college due to her frustration with the curriculum, which only featured white men. For 10 points, name this African-American poet of “In Memoriam: Martin Luther King, Jr.” and “Poem about My Rights.”

ANSWER: June Jordan

Lynd Ward depicted this thing for a 1978 illustrated edition of a poem partly addressed to it; that poem’s imagery was influenced by Ward’s woodcut novel *God’s Man*. An early draft of a passage addressed to this thing states that its “name is / Chicago and Moscow.” In a letter to Richard Eberhart, a poet wrote that the “key line” of that passage is “[this thing] whom I abandon.” That poet recalled seeing the “robot skullface” of this thing in the upper floors of the Drake Hotel after getting (*) high on peyote. A poem describes this thing as “the crossbone soulless jailhouse and Congress of sorrows” and “the heavy judger of men.” That poem describes parts of this thing as “a cannibal dynamo” and “pure machinery” and declares that this thing’s “name is the Mind.” For 10 points, name this Canaanite deity that is called a “sphinx of cement and aluminum” in the second section of “Howl.”

ANSWER: Moloch

This author wrote, “The waters of the autumn / lake lie dark with loneliness,” in a poem addressed to a cowherd. Another poem by this author describes “spring rain” dripping off a swallow’s wings. This author mocked the celibacy of priests in a poem that states, “You have yet to touch / This soft flesh, / This throbbing blood— / Are you not lonely, / Expounder of the Way?” In another poem, this author wrote, “I softly kick aside / the Curtain of mystery / How deep the crimson / of the flower here.” A poem by this author describes a “girl at twenty” whose “black (*) hair ripples / through the comb.” In 1912, this poet published the first translation of the *Tale of Genji* into modern Japanese. A collection of 399 *tanka* by this poet contains many love poems about her husband, Tekkan. For 10 points, name this modern Japanese poet of *Midaregami*.

ANSWER: Yosano Akiko [or Yosano Akiko]

One of these beings recites, “By my smell / I can tell / A priest this way is coming,” in a story recorded by Thomas Crofton Croker. A song about these beings begins, “We who are old, old and gay.” In a poem, these beings have hidden “vats / Full of berries / And of reddest stolen cherries.” These beings tell a child, “For the world’s more full of weeping than you can understand,” in a poem by William Butler Yeats. The lines, “Up the (*) airy mountain, / Down the rushy glen,” open a poem titled for these beings by William Allingham. In a play, these beings are introduced with a passage of anapestic lines beginning, “Over hill, over dale.” In that play, these beings have names like Mustardseed and Peaseblossom. For 10 points, name these beings exemplified by Puck and Oberon in *A Midsummer Night’s Dream*.

ANSWER: fairies [or faeries or fay or fae or fey or fair folk or good people or shee or sí or *daoine* sidhe]

John Berryman's "Dream Song 377" describes this poet "teaching elementary Greek / whilst his mind climbed the clouds" and meditates on the location of his death. This poet described, "Purple eyes and seas of liquid leaves all day," in a metaphor comparing patience to ivy. Another poem by this author laments, "now I am at a third / Remove." This poet described, "cliffs of fall, / Frightful, sheer, no-man-fathomed," in a stanza that begins, "O the mind, mind has (*) mountains." A sonnet by this poet declares, "Not untwist — slack they may be — these last strands of man." This poet of "To seem the stranger" and "No worst, there is none" scanned his poems with accents to indicate words that should be stressed when read aloud. For 10 points, name this Catholic poet who wrote six "terrible sonnets" while he was depressed in Dublin.

ANSWER: Gerard Manley Hopkins

A poem by this poet ends, "Heaven is stormed / By a petrified head." In another poem, this poet wrote, "Sister, both your eyebrows blue / Beckon gently in the night." This author lamented, "Shattering is the decline of our race," in a poem that describes "broken eyes in black mouths" in its final stanza. This poet's line, "Sister's shadow sways through the silent grove," exemplifies the sister-figure that recurs in this poet's late work. This poet declared, "All roads flow into black decay," in a poem that begins, "At evening the autumn woods resound / With deadly weapons." This poet published poems like (*) "Lament" and "Night" in Ludwig Ficker's magazine, *Der Brenner*. This poet died of a cocaine overdose shortly after writing a poem about a battle he experienced in World War I. For 10 points, name this Austrian poet of "Helian" and "Grodek."

ANSWER: Georg Trakl

A poem in this language begins, "For three days I've spoken with no one... / My thoughts are greedy and malicious." A poet argued that literature in this language must have religious elements in the lecture "On the Causes of the Decline and on the New Trends in [this language's literature]." A poem in this language describes the "old world" invited to a feast by the music of a "barbarian lyre." Another poem in this language begins, (*) "Night. Street. Lamp. Drugstore." In a poem in this language, a soldier shouts, "lie there, carrion, on the snow!" after he shoots a woman who an officer had been flirting with. The end of that poem depicts Jesus leading soldiers through a blizzard. This language was used for *Verses about a Beautiful Lady* and "The Twelve." For 10 points, name this language used by the Symbolist poets Zinaida Gippius, Dmitri Merezhkovsky, and Alexander Blok.

ANSWER: Russian

The speaker laments, "no word reaches me of family or friends," in a poem titled for one of these places by Dù Fǔ. A comic poem attributed to Lǐ Bái begins, "I will smash [one of these places] with my fist." A poem titled for one of these places concludes, "The misty waves on the river make me grieve." Wáng Zhīhuàn wrote, "Yellow river enters sea— and flows on," in a poem describing the view from one of these places. Another one of these places titles a poem that states, "The far shadow of a lone (*) sail is lost in the azure sky." A legend in which a Taoist immortal flew to heaven on a crane is alluded to in a poem about one of these buildings by Cūi Hào. Lǐ Bái wrote a poem about seeing his friend Mèng Hàorán sail away from one of these buildings. For 10 points, name these buildings, one of which in Wuhan is named Yellow Crane.

ANSWER: towers [or lóu; accept pavilion; accept Yellow Crane Tower or Yellow Crane Pavilion or Yueyang Tower or Stork Tower or *Huáng hè lóu* or *Yuèyáng lóu* or *Guànquè lóu*]

City Lights Bookstore published poems by this author in the collection *Hunk of Skin*. A poem by this author begins, “if I should go outside the wolves would come to eat out of my hand just as my room would seem to be outside of me...” That poem is part of this author’s collection *The Burial of the Count of Orgaz*. A poem addressed to this person repeatedly calls him, “One whom some were certainly following.” Another poem addressed to this person states, (*) “Shutters shut and shutters and so shutters shut and shutters and so and so...” That poem concludes, “Let me recite what history teaches. History teaches.” Two “literary portraits” of this person, including “If I Told Him,” were written by an author who this artist claimed would eventually look like the portrait he painted of her. For 10 points, name this artist who painted a portrait of Gertrude Stein.

ANSWER: Pablo Picasso

In “Neo-Formalism: A Dangerous Nostalgia,” Ira Sadoff criticizes a poem by this author for describing a “black girl with shaved skull” among a group of people watching the sunset. That poem states that an earlier poem by this author is “*Our poem now*” and “grew from life together, grain by coral grain.” Another poem by this author claims that it was meant to be written in the form “that would reach / The widest public in the shortest time.” An ancient Greek Jew from (*) Xanthos converses with the speaker in a long poem by this author divided into sections “A” through “Z.” That poem was later combined with *Mirabell: Books of Number* and *Scripts for the Pageant* to form an epic by this poet that he and his partner David Jackson wrote with the help of a ouija board. For 10 points, name this poet of *The Changing Light at Sandover*.

ANSWER: James Merrill