

## Contents

Introduction: Technology and Inspiration	1
ANONYMOUS, Seminole, trans. Frances Densmore, <i>Song for     Bringing a Child Into the World</i>	2
<b>PART 1: INVOKING POEMS: INSPIRATIONS AND MATERIALS</b>	
<b>1. Inspiration: <i>The Wood between the Worlds</i></b>	7
JALAL AD-DIN MUHAMMEDI RUMI, <i>Come, Come, Whoever You Are</i>	7
JUDITH BARRINGTON, <i>The Poem</i>	8
RAINER MARIA RILKE, trans. Denise Levertov, <i>I Praise</i>	9
MARINA TSVETAeva, trans. Elaine Feinstein, from <i>Desk</i>	10
BRENDA HILLMAN, <i>Before My Pencil</i>	10
SEAMUS HEANEY, <i>Digging</i>	11
ANNE BRADSTREET, <i>The Author to Her Book</i>	12
JOHN BERRYMAN, from <i>Two Organs</i>	13
The Muse	13
SAPPHO, trans. Josephine Balmer, <i>No Room for Grief</i>	13
EDMUND SPENSER, from <i>The Faerie Queene</i>	14
ANNA AKHMATOVA, trans. Judith Hemschemeyer, <i>Solitude</i>	15
SIR PHILIP SIDNEY, <i>Loving in Truth</i>	16
LINDA HOGAN, <i>Ravelings</i>	16
ROBINSON JEFFERS, from <i>Shine, Perishing Republic</i>	18
BERTOLT BRECHT, <i>In Dark Times</i>	19
Questions for Meditation or Discussion	20
DAN WABER, <i>Ars Poetica</i>	20
ELIZABETH TREADWELL, <i>Dinosaur Meat</i>	21

Quotes	21
RALPH WALDO EMERSON, <i>Sunshine Cannot Bleach the Snow</i>	22
PAUL VALÉRY, trans. Charles Guenther, from <i>The Cemetery by the Sea</i>	22
I. A. RICHARDS, <i>Dismission</i>	23
CHARLES BAUDELAIRE, trans. George Dillon, from <i>The Albatross</i>	23
Poetry Practices	23
<b>2. Poetry as Nourishment: How to Read Like a Poet</b>	<b>25</b>
Poets as Readers	25
OLIVER WENDELL HOLMES, from <i>The Chambered Nautilus</i>	26
Letting a Poem Read You	26
MOTHER GOOSE, <i>Little Miss Muffet</i>	28
BILLY COLLINS, <i>Introduction to Poetry</i>	30
Poetry Compost and the Poet's Notebook	31
Touchstones	32
Memorization	33
Reading through Writing: Glosa, Parody, Imitation, Translation, and Response	34
P. K. PAGE, <i>Autumn</i>	35
RICHARD GRANT WHITE, from <i>After Walt Whitman</i>	37
WENDY COPE, <i>A Nursery Rhyme as it might have been written</i> by T. S. Eliot	38
CHRISTOPHER MARLOWE, from <i>The Passionate Shepherd to His Love</i>	38
SIR WALTER RALEIGH, from <i>The Nymph's Reply to the Shepherd</i>	38
Questions for Meditation or Discussion	39
BRENDA HILLMAN, <i>Styrofoam Cup</i>	40
Quotes	40
JONATHAN SWIFT, <i>So, naturalists observe, the flea</i>	41
WILLIAM SHAKESPEARE, from <i>Sonnet 59</i>	41
Poetry Practices	42
A Poet's Bookshelf: For Further Reading	44
<i>Accent</i>	44
<i>Ballad</i>	44
<i>Etymology</i>	45
<i>Exploratory Forms</i>	45
<i>Found Poems</i>	45

<i>Free Verse</i>	45
<i>Handbooks and Introductions to Poetry</i>	46
<i>Inspiration</i>	46
<i>Meter and Form (General Writing Guides)</i>	46
<i>Meter and Form (Iambic Pentameter)</i>	47
<i>Meter and Form (The Metrical Palette)</i>	47
<i>Modes of Poetry</i>	47
<i>Prosody (Theory and History)</i>	47
<i>Publication and Readings</i>	48
<i>Repeating Forms</i>	48
<i>Revision</i>	48
<i>Rhyme</i>	48
<i>Shaped Poetry</i>	49
<i>Sonnet</i>	49
<i>Syntax and Rhetoric</i>	49
<i>Tropes</i>	49
<i>Word-Music</i>	49
<i>Writer's Notebook</i>	49
<b>3. <i>Thirty-Nine Ways to Make a Poem: A Generative Resource</i></b>	51
Questions for Meditation or Discussion	57
Quotes	58
Poetry Practices	59
<b>4. <i>The Raw Material: Words and Their Roots</i></b>	61
The Many Languages of English	61
ANONYMOUS, <i>Show Me the Way to Go Home</i>	61
WILLIAM SHAKESPEARE, from <i>Macbeth</i>	64
WALLACE STEVENS, from <i>The Emperor of Ice Cream</i>	64
SYLVIA PLATH, <i>Lady Lazarus</i>	64
WALLACE STEVENS, from <i>The Comedian as the Letter C</i>	68
LORNA DEE CERVANTES, <i>Freeway 280</i>	70
JOE BALAZ, from <i>Da History of Pigeon</i>	71
Levels of Diction	71
ROBERT CREELEY, <i>I Know a Man</i>	71
RUTH FORMAN, <i>Sometime</i>	72
RAY GONZALEZ, <i>It was a Turtle</i>	72

Allusion	74
VERONICA GOLOS, <i>South Carolina</i>	74
Diction and Difficulty	75
LEWIS CARROLL, <i>Jabberwocky</i>	75
HART CRANE, from <i>Voyages: IV</i>	76
KATE SONTAG, from <i>Making Step Beautiful in Maine</i>	78
DENNIS LEE, <i>history</i>	79
GERARD MANLEY HOPKINS, <i>Hurrahing in Harvest</i>	79
The Power of Naming	80
VACHEL LINDSAY, <i>The Flower-Fed Buffaloes</i>	80
JOHN HOLLANDER, <i>Adam's Task</i>	81
BOB KAUFMAN, <i>Oregon</i>	82
Mining Etymology	83
Questions for Meditation or Discussion	84
SYLVIA PLATH, <i>Words</i>	85
Quotes	86
ADRIENNE RICH, from <i>The Burning of Paper Instead of Children</i>	86
HORACE, trans. Ben Jonson, from <i>Ars Poetica</i>	86
Poetry Practices	87
<b>5. <i>Three Modes of Poetry: Lyric, Dramatic, and Narrative</i></b>	<b>89</b>
The Lyric Poem	90
LOUISE LABÉ, trans. Annie Finch, <i>Sonnet 12</i>	91
ANONYMOUS, <i>O Western Wind</i>	91
ROBERT BURNS, <i>My Love is Like a Red, Red Rose</i>	92
EDNA ST. VINCENT MILLAY, <i>My Candle Burns at Both Ends</i>	93
PABLO NERUDA, trans. Ken Norris, <i>Ode to the Onion</i>	94
LUCINDA ROY, <i>The Curse</i>	95
LISA JARNOT, <i>Untitled</i>	96
Dramatic Poetry	97
W. B. YEATS, from <i>The Death of Cuchulain</i>	97
ROBERT FROST, from <i>The Witch of Coos</i>	99
CARLA HARRYMAN, from <i>Memory Play</i>	99
ROBERT BROWNING, <i>My Last Duchess</i>	100
LUCILLE CLIFTON, <i>holly night</i>	102

CONTENTS xvii

THOMAS HARDY, <i>The Man He Killed</i>	103
ADRIAN OKTENBERG, from <i>The Bosnia Elegies</i>	104
MAHMOUD DARWISH, trans. Fady Joudah, from <i>Two Stranger Birds in Our Feathers</i>	105
ANDREW MARVELL, <i>To His Coy Mistress</i>	106
Narrative Poems	109
STEPHEN CRANE, from <i>The Black Riders</i>	109
GARY SOTO, <i>A Red Palm</i>	110
SAMUEL TAYLOR COLERIDGE, <i>Kubla Khan</i>	112
EMILY DICKINSON, <i>Poem 520</i>	114
VIRGIL, trans. John Dryden, from <i>The Aeneid</i>	116
ALEXANDER POPE, from <i>The Rape of the Lock</i>	118
Questions for Meditation or Discussion	119
GALWAY KINNELL, <i>Hide-and-Seek, 1933</i>	120
Quotes	121
Poetry Practices	121

**PART 2: MAKING POEMS: SENSE AND SOUND**

<b>6. Making Senses: Imagery and Abstraction</b>	125
What Is an Image?	125
ARCHIBALD MACLEISH, from <i>Ars Poetica</i>	126
WILLIAM CARLOS WILLIAMS, <i>Nantucket</i>	127
WILFRED OWEN, <i>Dulce et Decorum Est</i>	128
WENDELL BERRY, <i>The Peace of Wild Things</i>	129
ANNE CARSON, <i>God's List of Liquids</i>	129
Writing with Imagery	130
Haiku, Focus, and Objective Correlative	131
ISSA, <i>I look close and see</i>	131
BASHŌ, <i>Inside the old pond</i>	131
TRACIE MORRIS, <i>Prelude to a Kiss</i>	131
IZUMI SHIKIBU, trans. Jane Hirshfield, <i>Lying Alone</i>	132
ONO NO KOMACHI, trans. Jane Hirshfield, <i>This Autumn Night</i>	132
BASHŌ, <i>Temple Bells Die Out</i>	132
COUNTEE CULLEN, from <i>Heritage</i>	133
SARA TEASDALE, from <i>Gramercy Park</i>	134

THOMAS WYATT, <i>They Flee from Me</i>	135
LI-YOUNG LEE, <i>Eating Together</i>	136
ROBERT BLY, <i>The Cat in the Kitchen</i>	136
KATHRINE VARNES, <i>Sonnet 1</i>	137
Unreal Imagery	138
LISA SUHAIR MAJAJ, <i>Jerusalem Song</i>	138
DEREK WALCOTT, <i>Love After Love</i>	139
FEDERICO GARCÍA LORCA, <i>La Guitarra</i>	139
FEDERICO GARCÍA LORCA, trans. Cindy Williams Gutiérrez, <i>The Guitar</i>	140
Lyric and Narrative Imagery	141
MAURA DEL SERRA, trans. Michael Palma, <i>Emily Dickinson</i>	141
VENUS KHOURY-GHATA, trans. Marilyn Hacker, from <i>She Says</i>	142
MAY SWENSON, <i>Motherhood</i>	142
LI CHU, trans. Kenneth Rexroth and Ling Chung, <i>Harvesting Wheat for the Public Share</i>	145
ROBERT FROST, <i>Design</i>	145
A Place for Abstraction	146
EMILY DICKINSON, <i>Hope is the thing with feathers</i>	146
ROBERT E. HAYDEN, <i>Those Winter Sundays</i>	147
ADRIENNE RICH, <i>In Those Years</i>	147
QUINCY TROUPE, from <i>Poem for Friends</i>	148
Questions for Meditation or Discussion	149
JAMES WRIGHT, <i>Lying in a Hammock at William Duffy's Farm</i>	150
Poem	150
Quotes	151
Poetry Practices	151
<b>7. Turn, Turn, Turn: Metaphors and Other Tropes</b>	<b>154</b>
ANDREW HUDGINS, <i>Threats and Lamentations</i>	155
Simile	156
ODYSSEUS ELYTIS, from <i>Maria Nefele's Song</i>	156
RABINODRATH TAGORE, <i>Gitanjali 95</i>	156
CHRISTINA ROSSETTI, <i>A Birthday</i>	157
Metaphor, Implied Metaphor, and Double Entendre	158
MAXINE KUMIN, <i>Morning Swim</i>	159

CONTENTS      xix

WILLIAM BLAKE, <i>Proverb II</i>	160
MAHMOUD DARWISH, trans. Fady Joudah	160
W. S. MERWIN, <i>Some Last Questions</i>	161
ANONYMOUS, <i>I have a gentle cock</i>	162
Kennings and Formulae	162
GWENDOLYN BROOKS, <i>Speech to the Young:</i> <i>Speech to the Progress-Toward</i>	163
Extended Metaphor, Analogy, Allegory, and Symbol	163
WALTER SAVAGE LANDOR, <i>Finis</i>	164
JANE HIRSHFIELD, <i>Late Self-Portrait by Rembrandt</i>	164
JOHN DONNE, <i>A Valediction Forbidding Mourning</i>	164
LISEL MUELLER, <i>Love Like Salt</i>	166
EDWARD TAYLOR, <i>Huswifery</i>	166
LANGSTON HUGHES, <i>Island</i>	167
WALT WHITMAN, <i>A Noiseless Patient Spider</i>	168
EDMUND SPENSER, from <i>The Faerie Queene</i>	169
E. A. ROBINSON, from <i>New England</i>	171
WILLIAM BLAKE, <i>A Poison Tree</i>	171
ADRIENNE RICH, from <i>Waking in the Dark</i>	172
DUDLEY RANDALL, <i>Black Poet, White Critic</i>	172
EDUARDO C. CORRAL, <i>Acquired Immune Deficiency Syndrome</i>	173
ZONAS, trans. Brooks Haxton, <i>Charon</i>	174
CHARLES BAUDELAIRE, from <i>Correspondences</i> (2 lines)	175
Synesthesia, Synecdoche, Metonymy, Personification, and Antaclasis	175
ARTHUR RIMBAUD, <i>Vowels</i>	176
W. B. YEATS, from <i>Leda and the Swan</i>	176
GWENDOLYN BROOKS, from <i>To the Diaspora</i>	176
WILLIAM CULLEN BRYANT, from <i>Thanatopsis</i>	177
PERCY BYSSHE SHELLEY, from <i>Ode to the West Wind</i>	177
TIM SEIBLES, from <i>After Awhile</i>	177
LANGSTON HUGHES, from <i>Theme for English B</i>	178
Writing Tropes	178
ELIZABETH BARRETT BROWNING, from <i>A Musical Instrument</i>	178
NINA CASSIAN, trans. Brenda Walker and Andrea Deletant, <i>Licentiousness</i>	179
Cliché	180
KING JAMES BIBLE, from <i>Song of Solomon</i>	180

XX CONTENTS

FRANCESCO PETRARCH, trans. A. S. Kline, from <i>Sonnet 292</i>	181
WILLIAM SHAKESPEARE, <i>Sonnet 130</i>	181
JEAN TOOMER, <i>Portrait in Georgia</i>	181
GABRIELA MISTRAL, trans. Ursula Le Guin, <i>Pineapple</i>	182
Questions for Meditation or Discussion	183
MATTHEW ARNOLD, from <i>Dover Beach</i>	184
Quotes	184
Poetry Practices	185
PAUL MULDOON, from <i>The Old Country</i>	185
<b>8. What If a Much of a Which of a Word-Music?</b>	188
Alliteration, Assonance, Consonance, and Onomatopoeia	189
WALLACE STEVENS, from <i>Sunday Morning</i>	189
RALPH WALDO EMERSON, <i>Days</i>	191
MARY HERBERT, <i>The Dolefull Lay of Clorinda</i>	192
Word-Music and Meaning	193
GEORGE STARBUCK, <i>Fable for Blackboard</i>	193
YONA HARVEY, <i>Going to Hear My Child's Heartbeat for the First Time—Part 2</i>	194
ALFRED, LORD TENNYSON, from <i>Come Down, O Maid</i>	197
JOHN KEATS, from <i>Ode to a Nightingale</i>	197
JENNY FACTOR, <i>Song Beside a Sippy Cup</i>	198
THOMAS NASHE, <i>Spring</i>	199
Word-Music as Experimentation	199
HUGO BALL, <i>Karawane</i>	200
LANGSTON HUGHES, <i>Nightmare Boogie</i>	200
MARILYN HACKER, <i>Rune of the Finland Woman</i>	201
DIANE GLANCY, <i>Indian Chant</i>	202
Rhyme: Definitions	203
Rhyme's Roots	203
Kinds of Rhyme	205
RITA DOVE, from <i>Blown Apart by Loss</i>	205
JOHN DONNE, from <i>The Calm</i>	206
WILFRED OWEN, <i>Futility</i>	206
SANDRA CISNEROS, from <i>The Poet Reflects on Her Solitary Fate</i>	207
EMILY DICKINSON, <i>Poem 1078</i>	207



CONTENTS      xxi

KIM ADDONIZIO, <i>Blues for Dante Alighieri</i>	208
JOSEPH BRODSKY, from <i>December in Florence</i>	208
DIXON LANIER MERRITT, <i>The Pelican</i>	209
PHILIP LARKIN, from <i>Churchgoing</i>	209
W. B. YEATS, <i>He Wishes for the Cloths of Heaven</i>	210
RANDALL MANN, <i>The Heron</i>	210
Kinds of Rhyme Classified by Location	211
EDGAR ALLAN POE, from <i>The Raven</i>	211
ANNIE FINCH, <i>Brigid</i>	213
SYLVIA PLATH, from <i>Black Rook in Rainy Weather</i>	213
JOHN SKELTON, from <i>Colin Clout</i>	214
ROBERT FROST, <i>After Apple-Picking</i>	214
Rhyme and Emphasis	216
WILLIAM WORDSWORTH, <i>She dwelt among the untrodden ways</i>	216
ALEXANDER POPE, from <i>The Rape of the Lock</i> (2 lines)	216
SONIA SANCHEZ, from <i>Song No. 2</i>	217
WILLIAM SHAKESPEARE, from <i>Macbeth</i>	217
Rhyme and Meaning	217
WILLIAM SHAKESPEARE, <i>Sonnet 73</i>	218
LANGSTON HUGHES, <i>Casualty</i>	218
MOLLY PEACOCK, <i>Of Night</i>	219
ROBERT FROST, <i>Bereft</i>	220
PAUL MULDOON, <i>The Outlier</i>	220
MARGARET DANNER, <i>The Painted Lady</i>	222
THOM GUNN, <i>The Night Piece</i>	222
AARON SHURIN, <i>If the judgment's cruel</i>	223
Advice on Rhyming	223
GWENDOLYN BROOKS, <i>Beverly Hills, Chicago</i>	225
Questions for Meditation or Discussion	226
ROBERT HERRICK, <i>Whenas in Silks</i>	227
STANLEY KUNITZ, <i>Touch Me</i>	227
ROBERT LOWELL, from <i>The Quaker Graveyard Off Nantucket</i>	228
ROBERT FROST, <i>The Most of It</i>	229
SEAMUS HEANEY, from <i>History</i>	230
Quotes	230
MAJOR JACKSON, from <i>Letter to Brooks</i>	230
Poetry Practices	232

<b>9. Syntax and Rhetorical Structure: Words in Order and Disorder</b>	<b>233</b>
Simple and Complex Syntax	233
ANONYMOUS, <i>The Man of Double Deed</i>	234
GWENDOLYN B. BENNETT, <i>To a Dark Girl</i>	235
MAHMOUD DARWISH, trans. Abdullah Al-Udhari, <i>Earth Poem</i>	235
WILLIAM SHAKESPEARE, <i>Sonnet 154</i>	237
ALEXANDER POPE, from <i>The Rape of the Lock</i> (1 line)	237
ANNE FINCH, from <i>Countess of Winchelsea</i> (2 lines)	237
JOHN MILTON, from <i>Paradise Lost</i>	238
GERARD MANLEY HOPKINS, <i>My own heart let me more have pity on</i>	238
ANDREW MARVELL, from <i>The Garden</i>	239
WANG PING, <i>Syntax</i>	240
Punctuation	241
T. S. ELIOT, from <i>Four Quartets</i> (2 lines)	241
EMILY DICKINSON, from <i>Poem 569</i> (2 lines)	241
EDMUND SPENSER, <i>Sonnet 81</i>	241
D. H. LAWRENCE, from <i>Wedlock</i>	242
E. E. CUMMINGS, <i>O sweet spontaneous</i>	242
MARGARET ROCKWELL, <i>Last Hill</i>	243
Rhetorical Devices	244
SIR PHILIP SIDNEY, from <i>Astrophel and Stella</i>	245
BRENDA HILLMAN, <i>Male Nipples</i>	245
E. E. CUMMINGS, from <i>pity this busy monster, manunkind</i>	246
WILLIAM SHAKESPEARE, from <i>Othello</i> (2 lines)	247
ALEXANDER POPE, from <i>The Rape of the Lock</i>	247
LOUISE ERDRICH, <i>The Butcher's Wife</i>	248
DOROTHY PARKER, <i>Verse for a Certain Dog</i>	249
Stretching and Breaking Language	250
AUDRE LORDE, <i>Letting Go</i>	250
TIM SEIBLES, <i>For All the World</i> (3 lines)	251
ROBERT DUNCAN, from <i>The Opening of the Field</i>	252
BARRETT WATTEN, from <i>Plasma</i>	252
Rhetorical Structure and Strategy	253
Questions for Meditation or Discussion	254
ARAM SAROYAN, (3-line poem)	254

Quotes	254
E. E. CUMMINGS, from <i>Since Feeling is First</i>	255
THEODORE ENSLIN, from <i>Words of Course There Are Some</i>	255
Poetry Practices	255
<b>10. Stop Making Sense: Exploratory Poetics and Poetic Experiments</b>	257
JOHN WILKINSON, from <i>Case in Point</i>	258
Poetry and Meaning	259
GERTRUDE STEIN, <i>Dirt and Not Copper</i>	259
ROSEMARIE WALDROP, <i>Signatures of Doctrine</i>	260
Procedural, Nonce, Found, and Genre Forms	260
HARRYETTE MULLEN, <i>Dim Lady</i>	261
JOAN RETALLACK, <i>AID/i/sappearance</i>	262
JACKSON MACLOW, <i>Call Me Ishmael</i>	264
DAN ZIMMERMAN, from <i>Isotopes</i>	265
CHRISTIAN BOK, from <i>Eunoia</i>	266
Nonce Forms	268
Found and Genre Poems	269
JEN BERVIN, <i>Shakespeare's Sonnet 15</i>	269
MICHAEL MAGEE, <i>Pledge: 1</i>	270
CATHY BOWMAN, <i>Wedding Invitation III</i>	271
Primary Process	272
MARGO BERDESHEVSKY, <i>Special Tales in Ten Lines</i>	272
KIMIKO HAHN, from <i>Wellfleet, Midsummer</i>	273
Questions for Meditation or Discussion	274
Quotes	275
Poetry Practices	275
<b>PART 3: BREATHING POEMS: RHYTHM AND METER</b>	
<b>11. Hearing the Beat: Accent and Accentual Poetry</b>	281
Accent and Emotion	284
Syllabic Poetry	285
MARIANNE MOORE, <i>She Trimmed the Candles Like One         Who Loves the Beautiful</i>	285

DYLAN THOMAS, <i>Fern Hill</i>	287
DONALD JUSTICE, <i>The Thin Man</i>	288
PETER MEINKE, <i>Zinc Fingers</i>	289
Accentual Poetry	290
GILDA RADNER (Roseanne Roseannadanna), <i>Jeans</i>	291
ANONYMOUS, trans. Annie Finch, <i>The Seafarer</i>	291
MOS DEF, from <i>Respiration</i>	292
ELIZABETH BISHOP, <i>The Moose</i>	294
LANDIS EVERSON, <i>Famine</i>	300
ELIZABETH WOODY, from <i>The Girlfriends</i> (2 lines)	300
W. B. YEATS, from <i>Easter 1916</i>	301
Questions for Meditation or Discussion	302
ANNIE FINCH AND ALTHEA FINCH-BRAND, <i>Up the Tallest Tree</i>	302
ROBERT LOUIS STEVENSON, <i>From a Railway Carriage</i>	302
ANONYMOUS, Scottish proverb	303
Quotes	303
WALT WHITMAN, <i>I Sing the Body Electric</i> (2 lines)	303
Poetry Practices	304
<b>12. Meter: A Language for the Body</b>	306
PROSODY AND HISTORY	307
THE GAWAIN POET, from <i>Sir Gawain and the Green Knight</i>	308
THE GAWAIN POET, trans. Marie Borroff, from <i>Sir Gawain and the Green Knight</i>	309
GEOFFREY CHAUCER, from <i>The Wife of Bath's Tale</i>	309
GEOFFREY CHAUCER, trans. Sinan K�kbugur, from <i>The Wife of Bath's Tale</i>	310
Scansion Marks	312
The Four Most Common Metrical Patterns	313
HENRY WADSWORTH LONGFELLOW, from <i>The Song of Hiawatha</i>	313
ANNE BRADSTREET, <i>To My Dearest and Loving Husband</i>	314
HENRY LIVINGSTON JR., from <i>The Night Before Christmas</i>	314
HENRY WADSWORTH LONGFELLOW, from <i>Evangeline</i>	315
Meter, Rhythm, and the Metrical Foot	316

Meter in Contemporary Poetry	318
LISA JARNOT, <i>Hound Pastoral</i>	318
ALLISON JOSEPH, from <i>Parable</i>	319
RACHEL LODEN, <i>Nineveh Fallen</i>	320
The Line in Free Verse and Metrical Poetry	321
How to Scan a Poem	322
EDNA ST. VINCENT MILLAY, from <i>Love is not all</i>	323
A Note on Scansion and Subjectivity: The 80/20 Rule	325
Why Bother?	326
Questions for Meditation or Discussion	327
Quotes	328
ALEXANDER POPE, from <i>Essay on Criticism</i> (2 lines)	328
DOROTHY PARKER, <i>Fighting Words</i>	328
Poetry Practices	329
<b>13. The Many Voices of Iambic Meter</b>	<b>333</b>
R. S. GWYNN, <i>Approaching a Significant Birthday, He Peruses</i> The Norton Anthology of Poetry	334
Blank Iambic Verse, Enjambment, and Caesura	335
ALFRED, LORD TENNYSON, <i>Ulysses</i>	336
The Five Basic Metrical Variations in Iambic Pentameter	339
<i>Anapests as Variations</i>	339
CHARLES MARTIN, from <i>Breaking Old Ground</i>	339
EDNA ST. VINCENT MILLAY, <i>I Shall Go Back</i>	339
WILLIAM MEREDITH, <i>The Illiterate</i>	341
<i>Trochees as Variations</i>	342
W. B. YEATS, from <i>Among School Children</i>	342
WILLIAM WORDSWORTH, from <i>I Wandered Lonely as a Cloud</i>	343
<i>Spondees and Pyrrhics as Variations</i>	343
GWENDOLYN BROOKS, <i>The Pool Players, Seven at the</i> <i>Golden Shovel</i>	344
GEORGE PEELE, <i>Bathsheba's Song</i>	344
DYLAN THOMAS, from <i>Do Not Go Gentle into</i> <i>That Good Night</i> (2 lines)	344

HART CRANE, from <i>To Brooklyn Bridge</i>	345
SUZANNE DOYLE, from <i>Some Girls</i>	346
ALEXANDER POPE, from <i>Essay on Criticism</i>	347
<i>Headless and Extra-Syllable Lines</i>	347
ROBERT HAYDEN, from <i>Those Winter Sundays</i> (1 line)	347
GEOFFREY CHAUCER, from <i>Prologue</i> to <i>The Canterbury Tales</i> (1 line)	348
BENJAMIN ALIRE SAENZ, from <i>To the Desert</i>	349
WILLIAM SHAKESPEARE, from <i>Hamlet</i>	349
WILLIAM SHAKESPEARE, from <i>Hamlet</i>	351
EDNA ST. VINCENT MILLAY, <i>Sonnet 30</i>	352
MARILYN NELSON, <i>Chosen</i>	353
ROBERT FROST, from <i>Birches</i>	353
<i>Expressive Variation and Keeping Your Balance</i>	355
ANNE FINCH, <i>The Apology</i>	356
JOHN DONNE, <i>Batter My Heart</i>	357
WILLIAM SHAKESPEARE, <i>Sonnet 116</i>	358
ALEXANDER POPE, from <i>Essay on Criticism</i> (2 lines)	359
<i>Iambic Dimeter, Trimeter, Tetrameter, and Fourteeners</i>	359
THEODORE ROETHKE, from <i>Open House</i>	360
JOHN KEATS, <i>I Had a Dove</i>	360
THEODORE ROETHKE, <i>My Papa's Waltz</i>	361
CHRISTINA ROSSETTI, from <i>Under the Rose</i>	361
LANGSTON HUGHES, <i>Justice</i>	362
GEORGE HERBERT, <i>Love (III)</i>	362
OVID, trans. Arthur Golding, from <i>Metamorphoses</i>	363
<i>Iambic Pentameter in the Twenty-First Century</i>	365
<i>Questions for Meditation or Discussion</i>	366
THEODORE ROETHKE, <i>Four for Sir John Davies</i>	366
<i>Quotes</i>	367
<i>Poetry Practices</i>	368
<b>14. <i>The Metrical Palette: Beyond Iambic Pentameter</i></b>	<b>370</b>
<i>Trochaic Meter</i>	371
WILLIAM SHAKESPEARE, from <i>Macbeth</i>	371
WILLIAM BLAKE, <i>Tyger! Tyger!</i>	372
HENRY WADSWORTH LONGFELLOW, from <i>Hiawatha</i>	373

CONTENTS      xxvii

SARAH JOSEPHA HALE, from <i>Iron</i>	376
ROBERT HERRICK, <i>Upon a Child</i>	377
WILLIAM SHAKESPEARE, from <i>A Winter's Tale</i>	379
CAROLYN KIZER, from <i>Mud Soup</i>	380
GWENDOLYN BROOKS, from <i>The Anniad</i>	380
W. H. AUDEN, <i>Lullaby</i>	381
Anapestic Meter	383
CIRILO F. BAUTISTA, trans. José Edmundo Ocampo Reyes, <i>Questions and Answers</i>	383
SARA TEASDALE, <i>I Would Live in Your Love</i>	383
HENRY WADSWORTH LONGFELLOW, from <i>Paul Revere's Ride</i>	384
JOHN GREENLEAF WHITTIER, from <i>The Quaker Alumni</i>	385
ALFRED NICOL, from <i>Mother's Side</i>	386
OLIVER WENDELL HOLMES, from <i>The Boys</i>	386
JAMES RUSSELL LOWELL, from <i>A Fable for Critics</i>	386
ALFRED, LORD TENNYSON, from <i>Maud</i>	387
GEORGE GORDON, LORD BYRON, from <i>The Destruction of Sennacharib</i>	387
ALGERNON CHARLES SWINBURNE, from <i>Atalanta in Calydon</i>	388
ROBERT BROWNING, from <i>How They Brought the Good News         from Ghent to Aix</i>	388
R. J. YEATMAN AND W. C. SELLAR, <i>How I brought the good news         from Aix to Ghent (or Vice Versa)</i>	388
LEWIS CARROLL, from <i>The Hunting of the Snark</i>	389
EDGAR ALLAN POE, <i>Annabel Lee</i>	389
ALGERNON CHARLES SWINBURNE, from <i>A Song in Time         of Revolution</i>	390
HENRY LIVINGSTON JR., from <i>The Night Before Christmas</i>	391
INDIGO MOOR, from <i>Halo in Decline</i>	391
THOMAS HARDY, from <i>Under the Waterfall</i>	392
JAMES DICKEY, from <i>The Lifeguard</i>	392
Dactylic Meter	393
HENRY WADSWORTH LONGFELLOW, from <i>Evangeline</i>	394
SYLVIA PLATH, from <i>Mushrooms</i>	396
ROBERT BROWNING, from <i>The Lost Leader</i> (2 lines)	396
A. E. STALLINGS, <i>Arachne Gives Thanks to Athena</i>	396
CHRISTINA ROSSETTI, from <i>Goblin Market</i>	397
GENEVIEVE TAGGARD, <i>At Last the Women Are Moving</i>	398

RACHEL HADAS, <i>The Slip</i>	399
R. S. GWYNN, <i>The Denouement</i>	400
Mixed Meters	401
GEORGIA DOUGLAS JOHNSON, <i>Your World</i>	401
JUDITH MOFFETT, from <i>Mezzo Cammin</i>	402
JOHN DRYDEN, from <i>A Hymn for St. Cecilia's Day</i>	402
Amphibrachs, Dipodics, and Hendecasyllabics	406
ANNA AKHMATOVA, trans. Annie Finch with George Kline, <i>The White Bird</i>	406
SAMUEL WOODWORTH, from <i>The Old Oaken Bucket</i>	407
ERNEST LAWRENCE THAYER, from <i>Casey at the Bat</i>	409
RUDYARD KIPLING, from <i>The Galley-Slave</i>	409
ARIELLE GREENBERG, <i>The Meter of the Night Sky</i>	410
ALGERNON CHARLES SWINBURNE, from <i>Hendecasyllabics</i>	410
PATRICIA SMITH, <i>The Reemergence of the Noose</i>	411
Meter and Meaning	412
ANONYMOUS, from <i>Dr. Seuss Tech Support</i>	412
JULIA ALVAREZ, <i>What Could it Be</i>	413
Questions for Meditation or Discussion	414
Quotes	414
Poetry Practices	415
<b>15. Forms of Free Verse</b>	417
GEORGE HERBERT, <i>The Collar</i>	418
Six Types of Free Verse	419
WALT WHITMAN, Section 8 from <i>Crossing Brooklyn Ferry</i>	420
WILLIAM CARLOS WILLIAMS, <i>Nantucket</i>	422
NAOMI SHIHAB NYE, <i>Blood</i>	423
ANNE CARSON, from <i>Book of Isaiah</i>	424
GWENDOLYN BROOKS, from <i>Boy Breaking Glass</i>	424
AUDRE LORDE, from <i>Coal</i>	425
ROBERT DUNCAN, from <i>The Torso</i>	425
LINDA GREGERSON, from <i>Sold</i>	427
Prose Poems	427
SUSAN SCHULTZ, from <i>Before the next war</i>	427



CONTENTS      xxix

RUSSELL EDSON, <i>You</i>	428
SAWAKO NAKAYASU, <i>A field of fried umbrellas</i>	428
The Line in Free Verse	429
WILLIAM CARLOS WILLIAMS, <i>To a Poor Old Woman</i>	430
E. ETHELBERG MILLER, <i>Breakfast with Naomi Ayala</i>	431
GALWAY KINNELL, <i>Daybreak</i>	431
DIANE DIPRIMA, <i>and where thou art I am</i>	432
GLORIA FRYM, from <i>Homeless at Home</i> (2 lines)	432
DENISE LEVERTOV, from <i>Our Bodies</i>	433
LUCINDA ROY, from <i>The Humming Birds</i>	433
TIM SEIBLES, from <i>Hardie</i> (2 lines)	433
LORINE NIEDECKER, <i>Margaret Fuller</i>	433
SUE STANDING, from <i>Waking up in the Swamp</i> (3 lines)	434
HAYDEN CARRUTH, from <i>Five Short Shorts</i> (3 lines)	434
ROBERT CREELEY, from <i>The Europeans</i>	434
HEATHER MCHUGH, from <i>A</i>	435
KEVIN YOUNG, from <i>Aubade</i>	435
JUNE JORDAN, from <i>Lullaby</i>	435
LANGSTON HUGHES, <i>The Negro Speaks of Rivers</i>	436
W. S. MERWIN, from <i>Native Trees</i>	436
W. H. AUDEN, from <i>Musée des Beaux Arts</i>	437
SHARON OLDS, from <i>I Go Back to May 1937</i>	437
LUCI TAPAHONSO, from <i>Leda and the Cowboy</i>	438
FARIDEH HASSANZADEH, from <i>Isn't it Enough</i>	438
Rhythm in Free Verse	439
ADRIENNE RICH, <i>Tonight No Poetry Will Serve</i>	439
W. B. YEATS, from <i>Easter 1916</i>	440
H.D., from <i>The Walls Do Not Fall</i>	441
Questions for Meditation or Discussion	442
Quotes	442
Poetry Practices	443
 <b>PART 4: SHAPING POEMS: STRUCTURE AND FORM</b>	
<b>16. Stanzas: A Poem's Breathing Rooms</b>	447
The Stanza in Free Verse and Shaped Poems	448

XXX CONTENTS

WILLIAM BLAKE, <i>London</i>	448
ROBERT FROST, <i>To Earthward</i>	449
MALKA HEIFETZ TUSSMAN, trans. Marcia Falk, <i>Last Apple</i>	451
COLE SWENSEN, from <i>June 2</i>	451
GEORGE HERBERT, from <i>Easter-Wings</i>	452
MAY SWENSON, <i>Bleeding</i>	453
Two- and Three-Line Stanzas	455
ALEXANDER POPE, from <i>Essay on Man</i>	455
ALEXANDER POPE, from <i>Essay on Criticism</i>	455
MARGARET CAVENDISH, <i>Nature's Cook</i>	456
ELIZABETH BARRETT BROWNING, from <i>A Vision of Poets</i>	457
DANTE ALIGHIERI, trans. Michael Palma, from <i>The Inferno</i>	458
PERCY BYSSHE SHELLEY, from <i>Ode to the West Wind</i>	459
DEREK WALCOTT, from <i>The Bounty</i>	460
Four-Line Stanzas	460
MOTHER GOOSE, <i>Three Children</i>	461
W. H. AUDEN, from <i>As I Walked Out One Evening</i>	461
COUNTEE CULLEN, <i>Incident</i>	462
GEORGE GORDON, LORD BYRON, from <i>The Destruction of Sennacherib</i>	463
ALFRED, LORD TENNYSON, from <i>In Memoriam</i>	464
RICHARD WILBUR, <i>Advice to a Prophet</i>	465
SAPPHO, trans. John Myers O'Hara, <i>Moon and Stars</i>	467
SAPPHO, trans. Annie Finch, <i>Household of the Muses</i>	467
ALGERNON CHARLES SWINBURNE, <i>Hymn to Aphrodite</i>	468
WILLIAM MEREDITH, <i>Effort at Speech</i>	468
MARILYN HACKER, from <i>Dusk: July</i>	470
MARY SIDNEY, from <i>Psalms 120</i>	471
WILLIAM BLAKE, from <i>Evening</i>	471
ROBIN SKELTON, from <i>The Garden at Dawn</i>	471
MARILYN HACKER, from <i>Going Back to the River</i>	472
Longer Stanzas	472
PHILIP LARKIN, <i>Home is So Sad</i>	472
WILLIAM SHAKESPEARE, from <i>Venus and Adonis</i>	473
ANNE BRADSTREET, from "Contemplations"	473
GEOFFREY CHAUCER, from <i>Troilus and Criseyde</i>	474

MAJOR JACKSON, from <i>Letter to Brooks</i>	474
GEORGE GORDON, LORD BYRON, from <i>Don Juan</i>	475
W. B. YEATS, from <i>Among School Children</i>	476
EDMUND SPENSER, from <i>The Faerie Queene</i>	477
JOHN KEATS, from <i>The Eve of St. Agnes</i>	477
PERCY BYSSHE SHELLEY, from <i>Adonais: An Elegy on the Death of John Keats</i>	478
GEORGE SANTAYANA, <i>Decima</i>	479
The Dynamic Stanza	480
EMILY GALVIN, <i>Light Warning</i>	480
Questions for Meditation or Discussion	481
Quotes	482
Poetry Practices	482
<b>17. Worth Repeating: Forms Based on Repetition</b>	<b>484</b>
KING JAMES BIBLE, from <i>Song of Solomon</i>	485
WALT WHITMAN, from <i>Out of the Cradle, Endlessly Rocking</i>	485
OLENA KALYTIK DAVIS, <i>O Great Slacker</i>	486
CHRISTOPHER SMART, from <i>Jubilate Agno</i>	487
JOY HARJO, <i>Ah, Ah</i>	489
MURIEL RUKEYSER, <i>Looking at Each Other</i>	490
The Blues	493
LANGSTON HUGHES, <i>The Weary Blues</i>	494
LEADBELLY, <i>Good Morning Blues</i>	495
SONIA SANCHEZ, <i>Song No. 2</i>	495
NATASHA TRETHERWEY, <i>Graveyard Blues</i>	497
The Villanelle	497
THEODORE ROETHKE, from <i>The Waking</i> (2 lines)	498
DYLAN THOMAS, from <i>Do Not Go Gentle into That Good Night</i> (2 lines)	498
ELIZABETH BISHOP, from <i>One Art</i> (2 lines)	498
EDWIN ARLINGTON ROBINSON, <i>The House on the Hill</i>	499
MICHAEL RYAN, <i>Milk the Mouse</i>	500
ELIZABETH BISHOP, <i>One Art</i>	500
DYLAN THOMAS, <i>Do Not Go Gentle into That Good Night</i>	501
MENDI OBADIKE, <i>Contagion</i>	502

The Sestina and Canzone	503
SIR PHILIP SIDNEY, from <i>Ye Gote-heard Gods</i>	504
RUDYARD KIPLING, from <i>Sestina of the Tramp-Royal</i>	505
ELIZABETH BISHOP, <i>Sestina</i>	506
ANTHONY HECHT, <i>The Book of Yolek</i>	508
MARILYN HACKER, <i>Untoward Occurrence at an Embassy Poetry Reading</i>	509
HELEN FROST, <i>my choice . . . KATIE</i>	511
ALGERNON CHARLES SWINBURNE, from <i>Sestina</i>	513
AGHA SHAHID ALI, <i>Lenox Hill</i>	514
The Rondeau, Triolet, Kyrielle, and Tritina	516
AUSTIN DOBSON, from <i>The Same Imitated</i>	517
PAUL LAURENCE DUNBAR, <i>We Wear the Mask</i>	517
MARILYN HACKER, from <i>Love, Death, and the Changing of the Seasons</i>	518
G. K. CHESTERTON, <i>Triolet</i>	519
A. E. STALLINGS, <i>Triolet on a Line Apocryphally Attributed to         Martin Luther</i>	519
MARIE PONSOT, <i>Roundstone Cove</i>	519
The Paradelle	520
BILLY COLLINS, from <i>Paradelle for Susan</i>	520
HENRY TAYLOR, <i>Paradelle: Nocturne de la Ville</i>	521
The Ghazal	522
ROBERT BLY, <i>Call and Answer</i>	522
JOHN DRURY, <i>Ghazal of the Lagoon</i>	524
MIMI KHALVATI, <i>Ghazal</i>	524
Pantoum	525
NELLIE WONG, <i>Grandmother's Song</i>	526
ELAINE EQUI, from <i>A Date with Robbe-Grillet</i>	527
PAUL MULDOON, <i>The Mountain Is Holding Out</i>	528
Refrain in Free Verse and Form	529
LUCIA TRENT, <i>Breed, Women, Breed</i>	529
JANE KENYON, <i>Otherwise</i>	530
HENRY WADSWORTH LONGFELLOW, from <i>A Boy's Will</i>	531
Questions for Meditation or Discussion	533
WESLI COURT, <i>Sestina</i>	534
Quotes	535
Poetry Practices	537

<b>18. Chaos in Fourteen Lines: The Sonnet</b>	539
WILLIAM WORDSWORTH, <i>Nuns Fret Not</i>	539
CLAUDE MCKAY, <i>If We Must Die</i>	540
The Italian and English Sonnet	544
MARK JARMAN, <i>Unholy Sonnet</i>	544
JOHN BERRYMAN, <i>Sonnet 115</i>	545
EDNA ST. VINCENT MILLAY, <i>I will put chaos into fourteen lines</i>	545
EMMA LAZARUS, <i>The New Colossus</i>	546
WILLIAM SHAKESPEARE, <i>Sonnet 2</i>	547
ROBERT FROST, <i>The Silken Tent</i>	547
Writing Sonnets	548
LOUISE BOGAN, <i>Single Sonnet</i>	548
RUTH PADEL, <i>Tiger Drinking at Forest Pool</i>	549
KAREN VOLKMAN, <i>Sonnet</i>	550
JUNE JORDAN, <i>Something Like a Sonnet for Phillis Miracle Wheatley</i>	551
Sonnets and Sequences	552
Reclaiming the Sonnet	553
LOUISE LABÉ, trans. Annie Finch, <i>Sonnet 18</i>	553
OWEN DODSON, <i>Midnight Bell</i>	554
JOHN DONNE, <i>Batter My Heart</i>	555
Variations and Deformations of the Sonnet	555
GERARD MANLY HOPKINS, <i>Pied Beauty</i>	556
GWENDOLYN BROOKS, <i>The Sonnet-Ballad</i>	557
ROBERT LOWELL, <i>History</i>	558
TED BERRIGAN, <i>In Joe Brainard's collage its white arrow</i>	559
Questions for Meditation or Discussion	561
JOHN KEATS, <i>If By Dull Rhymes Our English Must Be Chain'd</i>	561
Quotes	562
Poetry Practices	562
<b>19. Deep Story: The Ballad</b>	564
ANONYMOUS, <i>Tiranti, My Son</i>	565
ANONYMOUS, from <i>Clerk Saunders</i>	567
ANONYMOUS, <i>The Willow Tree</i>	567
HELEN ADAM, <i>I Love My Love</i>	569
LANGSTON HUGHES, <i>Madam and the Census Man</i>	572

DUDLEY RANDALL, <i>Ballad of Birmingham: On the Bombing of a Church in Alabama, 1963</i>	573
SAMUEL TAYLOR COLERIDGE, from <i>The Rime of the Ancient Mariner</i>	575
ELIZABETH BISHOP, from <i>The Burglar of Babylon</i>	576
LEE ANN BROWN, from <i>Ballad of Susan Smith</i>	578
Questions for Meditation or Discussion	578
Quotes	579
Poetry Practices	580
ANONYMOUS, <i>Lady Isabel and the Elf-Knight</i>	580
 <b>PART 5: SHARING POEMS: PUBLISHING AND PERFORMING</b>	
<b>20. Revisioning Revision</b>	587
Revision Tactics and Strategies	587
Big Changes, Small Changes: Opening Doors	589
SYLVIA PLATH, from <i>Lady Lazarus</i>	590
JOHN KEATS, from <i>To Autumn</i>	591
T. S. ELIOT, from <i>Four Quartets</i>	591
Focus	592
Re-formations	593
W. B. YEATS, from <i>Cap and Bell</i>	593
Audience and Feedback	594
Tone	596
ROBERT FROST, <i>In White</i>	596
Titles	597
OGDEN NASH, <i>Reflection on a Wicked World</i>	597
AGHA SHAHID ALI, <i>On Hearing a Lover Not Seen for Twenty Years</i>	
<i>Has Attempted Suicide</i>	597
A Checklist for Revision	598
Questions for Meditation or Discussion	599
Sample Set of Drafts of “Revelry” by Annie Finch	600
ANNIE FINCH, <i>Revelry</i>	600
Quotes	602
ANNE BRADSTREET, from <i>One Author to Her Book</i>	603
ALEXANDER POPE, from <i>Essay on Criticism</i>	603

GEORGE GORDON, Lord Byron, from <i>Don Juan</i>	604
W. B. YEATS, <i>The Friends That Have It I Do Wrong</i>	604
Poetry Practices	604
<b>21. <i>Bearing the Gift: Sharing Your Poetry through Publication and Readings</i></b>	606
JACK SPICER, <i>This Ocean, Humiliating in Its Disguises</i>	606
Where and How to Send Out Your Poems	607
Rejections	609
RACHEL LODEN, <i>We are Sorry to Say</i>	609
KIM ADDONIZIO, from <i>Dear Editor</i>	610
Taking Things into Your Own Hands	611
Arranging and Planning a Poetry Reading	612
Performing Your Work	613
Collaboration	615
Questions for Meditation or Discussion	616
JOHN KEATS, <i>This Living Hand</i>	616
Quotes	616
PERCY BYSSHE SHELLEY, <i>An Exhortation</i>	617
W. B. YEATS, <i>The Coat</i>	617
EMILY DICKINSON, <i>Publication Is the Auction</i>	618
<b>22. <i>Getting It Together: Creating a Chapbook or Book</i></b>	619
Arranging Your Book of Poems	620
Questions for Meditation or Discussion	624
Quotes	625
EZRA POUND, from <i>The Cantos</i>	625
Poetry Practices	625
Afterword: <i>Blessing on the Poets</i>	627
Appendix: Scansions	629
Credits	677
Index	685