

Poetry 2: (for the most part) we / do not write tossups on what / we cannot understand

1. In one of these poems by this author, the speaker is surrounded by a “barbarous noise” produced by “owls and cuckoos, asses, apes, and dogs” who “still revolt when truth would set them free.” Another of these poems begs the subject to “Help us to save free conscience from the paw / Of hireling wolves, whose gospel is their maw.” Critics are divided as to the identity of the subject of one of these poems that begins “Methought I saw my late espoused saint / Brought to me like Alcestis from the grave.” Probably the most depressingly relatable of these poems begins (*) “How soon hath Time, the subtle thief of youth, stolen on his wing my three and twentieth year!” Patience tells the speaker “God doth not need / Either man’s work or his own gifts” in one of these poems which concludes that “They also serve who only stand and wait.” For 10 points, name these poems, such as “When I consider how my light is spent,” that are fourteen lines long and are by the author of *Paradise Lost*.

ANSWER: John Milton’s sonnets [prompt on Milton poems or sonnets]

2. This poem employs the chiasmus “A light in sound, a sound-like power in light” to characterize “the one Life within us and abroad.” The speaker of this poem dismisses the notion that “all of animated nature” is a series of the title objects “diversely framed, that tremble into thought” as one of the “shapings of the unregenerate mind; bubbles that glitter as they rise and break / On vain Philosophy’s aye-babbling spring.” The speaker and the poem and his sweetheart sit in a (*) “cot o’ergrown / with white-flowered Jasmin, and the broad-leaved Myrtle,” which are emblems of “Innocence and Love.” This poem concerns an object “placed length-ways in the clasping casement” that responds to the “desultory breeze” by pouring “such sweet upbraiding.” For 10 points, name this poem addressed to “My pensive Sara,” written by Coleridge about a wind-powered instrument.

ANSWER: “The Aeolian Harp”

3. A poem set at one of these places refrains “O my hunger! My hunger!” and ends with the speaker telling herself to press “your buttocks to his withers” and “flee on your donkey.” In a poem set after the speaker came back from one of these places, he rubs noses with his daughter and realizes that “I keep no rank nor station... I am frizzled, stale, and small.” A boy pats the floor to feel “if the world is there and flat,” a “Jew in a newspaper hat” dances down the halls, and a sailor is fixated on his watch in a poem set at one of these place patterned after the cumulative (*) nursery rhyme “This is the house that Jack built.” Another poem says of the inhabitants of one of these places: “We are all old timers, each of us holds a locked razor.” Elizabeth Bishop wrote of going to one of these places to see Ezra Pound in “Visits to St. Elizabeth’s.” The poems “Home After Three Months Away” and “Waking in the Blue” are the products of Robert Lowell’s time in one of them. For 10 points, name this kind of institution referenced in the title of Anne Sexton’s book *To Bedlam and Partway Back*.

ANSWER: mental hospitals [or psychiatric hospitals; or psychiatric wards; or insane asylums; prompt on hospitals]

4. In a poem written in this language, children give the answers “a thousand years ago,” “a hundred years ago,” “last year,” to the teacher’s question “when was / Napoleon Bonaparte born?” An epic poem in this language concerns a boy who falls in love with a girl traveling with a troupe of comedians, titled *Romance with Flugelhorn*. This language was used by an immunologist-poet whose collections include *Vanishing Lung Syndrome* and *Intensive Care*. A poet writing in this language advises the speaker to ask the Queen of England out on a date in “An Umbrella from Piccadilly,” and experimented with typeface in his

collection *On the Waves of TSF*. The collection *Cosmic Songs* was written by a member of the (*) “May School” of writers in this language from whom Pablo Neruda took his surname. A poet who used this language to write the collection *Maminka* won the 1984 Nobel Prize in Literature. For 10 points, name this language used by poet Jaroslav Seifert.

ANSWER: Czech [or cestina; or Bohemian]

5. The speaker of a poem set during this war asks a “fateful woman, so bleary, hardly human” why she wags her head “turban bound, yellow, red, and green.” A poem set during this war describes “a line in long array where they wind betwixt green islands.” A poem about this war commands the title objects to “leave not the bridegroom quiet... nor the peaceful farmer any peace.” The speaker of another poem set during this war admits that “I am restless and make others so,” and urges “you (*) onward with me... without the least idea of what is our destination, or whether we shall be victorious, or utterly quell’d and defeated.” The title exclamation of another poem about this war is alternated with “blow! bugles! blow!” This war is the setting of “Cavalry Crossing the Ford,” “As I Lay with My Head in Your Lap, Camerado,” “Beat! Beat! Drums!,” and other poems collected in *Drum Taps*. For 10 points, name this war during which Walt Whitman served as a volunteer nurse.

ANSWER: American Civil War

6. A poet with this *first* name wrote that though “there were storms and small catastrophes,” “our lives avoided tragedy / Simply by going on and on” in his poem “Pantoum for the Great Depression.” Another poet with this first name wrote about reading “*The Man Without Qualities* / with insufficient attention / because I keep watching you die” instead of watching fireworks in his sad poem “Independence Day Letter.” A poet with this first name described people who hear crickets “filling the woods... behind their mortgaged houses,” and “learn to close softly / The doors to rooms they will not be / Coming back to” in his poem “Men at (*) Forty.” A poet with this first name served as the first poetry editor of *The Paris Review* and wrote in his collection *Without* about his struggle to cope with the death of his wife Jane Kenyon. For 10 points, give the first name of American poets Justice and Hall.

ANSWER: Donald

7. This poem describes the “general fidget from the busts of Constantine / To photographs of the late president, Mr. Blank.” “The Problem of *Of*, the Evasion of *As*, and Other Grammatical Curiosities” in this poem are the subject of an article by Dave Letzler. A six-stanza sentence follows this poem’s opening claim that “the eye’s plain version is a thing apart, the vulgate of experience.” This poem states that “We seek / Nothing beyond reality. Within it / Everything, the spirit’s alchemicana / Included.” This poem declares that “the poem is the cry of its occasion, part of the res itself and not about it,” and was proclaimed its author’s saddest in *On (*) Extended Wings* by Helen Vendler. For 10 points name this long Wallace Stevens poem whose title could refer to a quizbowl practice attended by Matt Jackson and John Lawrence in 2011-12 or to a Harold Bloom lecture.

ANSWER: “An Ordinary Evening in New Haven”

8. Robert Pinsky called this poem “a ballad to the ballad power” and answered in the affirmative the question “Is [it] an ‘overwhelming’ work of art?” This poem’s narrative mode shifts in its penultimate stanza, which begins “We tell you, tapping on our brows, the story as it should be.” The last stanza of this poem comments on the futility in trying to influence those “who take what the god has given,” though it may be “like a stairway to the sea / Where down the blind are driven.” “A sense of ocean and old trees / (*) Envelops and

allures” the man in this poem. “All the town and harbor side / Vibrate” with the seclusion of the woman in this poem, who is torn “Between a blurred sagacity / That once had power to sound him, and Love, that will not let him be.” This poem begins “She fears him, and will always ask / What fated her to choose him.” For 10 points, name this Edwin Arlington Robinson poem about a failing marriage.

ANSWER: “Eros Turannos”

9. This author defended the innocence in claiming “at a dead party” to have “spotted a grackle, when in fact you haven’t of late” in a poem about “Lying.” He crafted an excellent image in which a jet of water “seems at rest / In the act of rising, until / The very wish of water is reversed” and it falls, “and patters on the stones its own applause.” A poem by this author begs its subject to “Spare us all word of the weapons, their force and range,” when he comes to the city “mad-eyed from stating the obvious.” The speaker imagines “the (*) dreamt land / Toward which all hungers leap, all pleasures pass” at the end of his poem “The Baroque Wall-Fountain in the Villa Sciarra,” found in his 1957 Pulitzer-winning collection titled for a poem whose speaker wakes up to the “cry of pulleys” and sees “the morning air... all awash with angels.” For 10 points, name this prolific translator of Moliere and author of “Love Calls Us to the Things of This World.”

ANSWER: Richard Wilbur [or Richard Purdy Wilbur]

10. Denise Levertov’s poem “O Taste and See” inverts the declaration made at the start of one of this author’s poems. Norman Nicholson disputes this poet’s claim that the title waterway was “Remote from every taint of sordid industry” in a paean “To the River Duddon.” Another poem claims that this author “wert as a lone star whose light did shine / On some frail bark in winter’s midnight roar,” and laments that “Childhood and youth, friendship and love’s first glow, have fled like sweet dreams.” Another poem calls for us to (*) “blot out [this author]’s name, then, record one lost soul more,” and bristles at how this author “alone breaks from the van and freeman... sinks to the rear and the slaves!” “Just for a riband to stick in his coat” and “for a handful of silver” this author left us, cried Robert Browning in “The Lost Leader.” For 10 points, name this Romantic poet who disappointed contemporaries with his conservative turn late in life.

ANSWER: William Wordsworth

11. A poem titled for this city features the images of “man or shade, shade more than man, more image than a shade,” and “a mouth that has no moisture and no breath / Breathless mouths may summon.” That poem describes how the “golden smithies” in this city “break the flood,” and ends with an image of “that dolphin-torn, that gong-tormented sea.” The first stanza of another poem titled for this city lists the “birds in the trees,” and “the young / In one another’s arms” as examples of creatures (*) “caught in that sensual music” who “all neglect / Monuments of unaging intellect.” Because the speaker’s heart is “sick with desire / And fastened to a dying animal,” he invites the “sages standing in God’s holy fire” in this city to “be the singing-masters of my soul.” The speaker decides to come here upon realizing that “An aged man is but a paltry thing, a tattered coat upon a stick.” For 10 points, the line “That is no country for old men” begins a Yeats poem about “sailing” to what city?

ANSWER: Byzantium

12. In a poem written from this woman’s perspective, she prays “flame forget, forgive and forget the other,” and is asked if she is “a vulture, a hieroglyph, the sign or the name of a goddess?” The speaker of a poem describing the “ominous lifted arm / That lowers down the arc” of this woman’s brow “to saturate with blessing and dismay” promises to meet her “in that eventual flame” she found in “final chains.” Were it not for this woman’s “public fault,” “there would have been no poem,” writes the speaker of *Asphodel, That Greeny*

Flower, who claims that all (*) women are not her, but have her in their hearts. The titles “Pallinode” and “Eidolon” are given to the first and third parts of a long poem inspired by a fragment by Stesichorus doubting the traditional myth about her. Her “Naiad airs have brought” the speaker “to the glory that was Greece / And the grandeur that was Rome” in a poem by Poe. For 10 points, name this woman whose face launched a thousand ships.

ANSWER: Helen

13. This author described a place “near a meeting-house abandoned by the persecuted / who disappeared into those shadows” in a poem that warns the reader “don’t be fooled / this isn’t a Russian poem, this is not somewhere else but here.” This author addressed the poetic process in a poem whose speaker wants to show you “the experience of repetition as death / the failure of criticism to locate the pain,” which begins “My swirling wants. Your frozen lips. The (*) grammar turned and attacked me.” One of this author’s poems is about “bright topaz denizens of a world of green” that will “go on prancing, proud and unafraid.” She wrote that “first the air is blue and then / it is bluer and then green and then / black I am blacking out” in a poem whose speaker descends the ladder after “load[ing] the camera, and check[ing] the edge of the knife-blade” wearing a “body-armor of black rudder.” For 10 points, name this feminist poet of “Aunt Jennifer’s Tigers” and “Diving Into the Wreck.”

ANSWER: Adrienne Rich

14. In a poem published in this collection, the speaker warns a minstrel that “I must weep, or else this heavy heart will burst,” and abruptly follows its title declaration with the command “Oh! quickly string / The harp I yet can brook to hear.” The speaker quips that “Chaldea’s seers are good, but here they have no skill” as they fail to interpret writing on a wall, in this collection’s poem “Vision of Belshazzar.” The “Angel of Death spreads his wings on the blast” against a man whose (*) “cohorts were gleaming in purple and gold” in a poem in anapestic tetrameter from this collection that begins “The Assyrian came down like the wolf on the fold.” The speaker observes that “all that’s best of dark and bright / Meet in her aspect and her eyes” in the most famous of these poems. For 10 points, name this collection of poems by Byron like “The Destruction of Sennacherib” and “She Walks in Beauty” that were intended to be set to Jewish tunes.

ANSWER: Hebrew Melodies

15. The last poem in this collection ends with an image of men, “gold as on a coin,” “walking / Somehow from the sun” towards their wives, “one showing the eggs unbroken.” One poem in this collection theorizes that being old is like “having lighted rooms / Inside your head, and people in them, acting.” “Quarterly,” the title commodity asks the speaker “Why do you let me lie here wastefully?” in this collection’s poem “Money.” An image of “sun-comprehending glass, and beyond it, the deep blue air, that shows / (*) Nothing, and is nowhere, and is endless” closes out this volume’s title poem, whose speaker sees a couple of kids and guesses that “he’s fucking her and she’s / Taking pills or wearing a diaphragm.” The best-known poem in this collection warns “get out as early as you can, and don’t have any kids yourself.” For 10 points, name this Philip Larkin collection that contains “This Be the Verse,” which begins “They fuck you up, your mum and dad.”

ANSWER: High Windows

16. This is the last word in the title of a poem which ends with the speaker resolving that “When I’m a veteran with only one eye / I shall do nothing but look at the sky,” and which was originally produced for the radio play *Hadrian’s Wall*. This is the last word in the title of another poem whose speaker observes that “the birds in the trees” had “no politicians

and sang at their ease,” because “they weren’t the human race, my dear, they weren’t the human race.” Poems IX and XI of the author’s (*) *Twelve Songs* both contain this word in the title, as does a still relevant poem whose title follows “Refugee” with this word. This is the last word of a poem that laments: “He was my North, my South, my East and West,” and commands “Cut off the telephone.” For 10 points, give the last word in the title of the W.H. Auden poem that begins “Stop all the clocks,” modifying “Funeral.”

ANSWER: **blues**

17. In the title poem of his best-known collection, this poet writes that “life’s overflowing today,” but “people with monocles still complain, and sting, politely, like snakes in the grass.” The speaker of a poem by this author states that “Night’s shadow is focused on me, through a thousand opera-glasses” after “The noise dies. I walk on stage.” This poet wrote of how “snow-blasts moulded circles, arrows on the glass,” and refrained “the candle burned on the table, the candle burned” in his poem (*) “Winter Night.” “The wind’s furrowed with cries: the more freely, the more truly / then, sobbing verse is realized” at the end of the most famous poem by this author of “Hamlet,” which begins “February. Take ink and weep.” This poet wrote the landmark collection *My Sister - Life*. For 10 points, name this Russian poet who was forced to decline the Nobel he won on the heels of his novel *Doctor Zhivago*.

ANSWER: Boris **Pasternak** [or Boris Leonidovich **Pasternak**]

18. The speaker twice claims that “No one can know me more / More than you know me” in the title poem from one of his collections, which is about two objects that “have cast a spell on my male orbs.” He described kindness rising from the power of love “like a bodiless monster / unattached head / sadness beautiful face” in his poem “Barely Disfigured,” from which Francoise Sagan took her title *Bonjour Tristesse*. This author of *Fertile Eyes* wrote “By the power of the word / I regain my life / I was born to know you / And to name you” at the end of a poem whose other four-line stanzas each end with the line “I write your name.” This author’s poem (*) “Liberty” is quoted throughout the film *Maps to the Stars*, and served as a rallying cry in Nazi-occupied France. He published his seminal collection *Capitale de la Douleur* the same year he joined the Communist party with his colleagues Louis Aragon and Andre Breton. For 10 points, name this leading French surrealist poet.

ANSWER: Paul **Eluard**

19. In an essay from his collection *The Artist’s Journey into the Interior*, Erich Heller writes that these poems reflect “a troubled inner self immersing itself in its subjects. One of these poems asks of its title objects: “aren’t they all doing the same: only containing themselves, if to contain oneself means: to transform the world outside.” Another of these poems is about a collection of “Fragonard-like mirrorings” that suddenly “stretched themselves / and stride off one by one into the imaginary.” Most of these poems, like “The Bowl of Roses” and “The (*) Flamingoes,” were published in their author’s 1907 collection *New Poems*. The two most famous poems of this kind describe a creature for whom there are “a thousand bars; and behind the bars, no world,” and warn the reader “You must change your life.” For 10 points, name these Rilke poems, such as “The Panther” and “Archaic Torso of Apollo,” that are about everyday objects.

ANSWER: Rilke’s **thing-poems** [or **dinggedichte**; prompt on **poems by Rilke**; accept Rilke’s **New Poems** or similar answers]

20. This character compares himself to a “scout at risk behind lines / who raises his head in a wheatfield” in a poem about his return to an empty house. The speaker quips that Emerson could say that “the lengthened shadow of a man / Is history” because he had not

seen this character's silhouette "straddled in the sun" in a poem in which this character shaves his face while the prostitute he just slept with has an epileptic fit. This character "guards the horned gate" and fails to let "the person in the Spanish cape" sit on his knees in a poem in which (*) "liquid droppings fall / To stain the stiff dishonoured shroud" from animals that sing "near the Convent of the Sacred Heart." The third section of Heaney's *Station Island* is titled for this character "Redivivus." This star of a medieval Irish poetry cycle is "erect" in a 1920 poem, and "apeneck" in a poem describing him "among the nightingales." For 10 points, name this recurring character in several T.S. Eliot poems.

ANSWER: Sweeney