

VOLUME ONE

MODERN AMERICAN POETRY

ANTHOLOGY OF MODERN & CONTEMPORARY

American Poetry

VOLUME ONE

MODERN AMERICAN POETRY

Second Edition

Edited by Cary Nelson

NEW YORK OXFORD
OXFORD UNIVERSITY PRESS

Oxford University Press is a department of the University of Oxford. It furthers the University's objective of excellence in research, scholarship, and education by publishing worldwide.

Oxford New York
Auckland Cape Town Dar es Salaam Hong Kong Karachi
Kuala Lumpur Madrid Melbourne Mexico City Nairobi
New Delhi Shanghai Taipei Toronto

With offices in
Argentina Austria Brazil Chile Czech Republic France Greece
Guatemala Hungary Italy Japan Poland Portugal Singapore
South Korea Switzerland Thailand Turkey Ukraine Vietnam

Copyright © 2015, 2000 by Oxford University Press. Previously published

<p>For titles covered by Section 112 of the US Higher Education Opportunity Act, please visit www.oup.com/us/he for the latest information about pricing and alternate formats.</p>
--

Published in the United States of America by
Oxford University Press
198 Madison Avenue, New York, NY 10016
<http://www.oup.com>

Oxford is a registered trademark of Oxford University Press.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Oxford University Press.

Library of Congress Cataloging-in-Publication Data

[to come]

Printing number: 9 8 7 6 5 4 3 2 1

Printed in the United States of America
on acid-free paper

Editorial Advisory Board

BART BRINKMAN (Framingham State University)

EDWARD BRUNNER (Southern Illinois University)

OKLA ELIOT (University of Illinois at Urbana–Champaign)

CHASE DIMOCK (University of Illinois at Urbana–Champaign)

KAREN FORD (University of Oregon)

MELISSA GIRARD (Loyola University Maryland)

WALTER KALAJDZIAN (Emory University)

ROBERT PARKER (University of Illinois at Urbana–Champaign)

MICHAEL THURSTON (Smith College)

Contents

<i>Topical Contents</i>	<i>xxv</i>
<i>Preface</i>	<i>xxxi</i>
<i>Acknowledgments</i>	<i>000</i>
WALT WHITMAN (1819–1892)	1
One's Self I Sing	1
I Hear America Singing	1
As Adam Early in the Morning	2
For You O Democracy	2
I Hear It Was Charged Against Me	3
A Glimpse	3
Vigil Strange I Kept on the Field One Night	3
Out of the Cradle Endlessly Rocking	4
TOO-QUA-STEE / DEWITT CLINTON DUNCAN (1829–1909)	11
The White Man's Burden	11
EMILY DICKINSON (1830–1886)	15
49 (I never lost as much but twice)	15
258 (There's a certain Slant of light)	15
280 (I felt a Funeral, in my Brain)	16
303 (The Soul selects her own Society)	17
341 (After great pain, a formal feeling comes—)	17
435 (Much madness is divinest Sense)	18
465 (I heard a Fly buzz—when I died—)	18
508 (I'm ceded—I've stopped being Theirs—)	18
520 (I started Early—took my Dog—)	19
585 (I like to see it lap the Miles—)	20
601 (A still—Volcano—Life—)	20
613 (They shut me up in Prose—)	21
657 (I dwell in Possibility—)	21
712 (Because I could not stop for Death—)	22
754 (My Life had stood—a Loaded Gun—)	23
1072 (Title divine—is mine!)	23
1129 (Tell all the Truth but tell it slant—)	24
1705 (Volcanoes be in Sicily)	24

EDWIN MARKHAM (1852–1940)	25
The Man with the Hoe	25
A Look Into the Gulf	27
Outwitted	27
SADAKICHI HARTMANN (1867–1944)	28
Cyanogen Seas Are Surging	28
Tanka I	28
Tanka III	28
EDGAR LEE MASTERS (1868–1950)	29
Lucinda Matlock	29
Petit, the Poet	29
Seth Compton	30
Trainor, the Druggist	31
Minerva Jones	31
Cleanthus Trilling	31
W. E. B. DU BOIS (1868–1963)	32
The Song of the Smoke	32
EDWIN ARLINGTON ROBINSON (1869–1935)	34
The House on the Hill	34
Richard Cory	35
The Clerks	35
Miniver Cheevy	36
The Mill	37
Mr. Flood's Party	38
The Tree in Pamela's Garden	39
The Dark Hills	40
STEPHEN CRANE (1871–1900)	41
In the Desert	41
Many Red Devils Ran from My Heart	41
A Newspaper Is a Collection of Half-Injustices	41
Do Not Weep, Maiden, for War Is Kind	42
JAMES WELDON JOHNSON (1871–1938)	44
O Black and Unknown Bards	44
The Creation	45
The White Witch	48
My City	50

PAUL LAURENCE DUNBAR (1872–1906)	51
We Wear the Mask	51
When Malindy Sings	52
Sympathy	54
The Haunted Oak	54
ALEXANDER POSEY (1873–1908)	57
The Decree	57
On the Capture and Imprisonment of Crazy Snake January, 1901	57
The Fall of the Redskin	58
LOLA RIDGE (1873–1941)	61
Stone Face	61
<i>from</i> Ice Heart	62
AMY LOWELL (1874–1925)	63
A Fixed Idea	63
<i>from</i> <i>Sea-Blue and Blood-Red</i> : The Mediterranean	64
<i>from</i> <i>Spring Day</i> : Midday and Afternoon	64
Thompson's Lunch Room—Grand Central Station	64
The Taxi	66
September, 1918	66
The Letter	67
Venus Transiens	67
Madonna of the Evening Flowers	68
The Weather-Cock Points South	69
Opal	70
Wakefulness	70
Grotesque	70
The Sisters	71
GERTRUDE STEIN (1874–1946)	76
Susie Asado	77
Patriarchal Poetry	78
ROBERT FROST (1874–1963)	108
The Mill City	108
The Parlor Joke	109
In Hardwood Groves	111

Mending Wall	111
Home Burial	112
After Apple-Picking	116
The Wood-Pile	117
The Road Not Taken	118
Birches	118
The Death of the Hired Man	120
The Vanishing Red	125
Putting in the Seed	125
‘Out, Out—’	126
Hyla Brook	127
The Oven Bird	127
An Old Man’s Winter Night	128
The Hill Wife	128
Fire and Ice	131
Good-by and Keep Cold	131
The Need of Being Versed in Country Things	132
Design	132
The Witch of Coös	133
Stopping by Woods on a Snowy Evening	137
Nothing Gold Can Stay	137
Desert Places	138
Provide, Provide	138
Neither Out Far nor In Deep	139
Never Again Would Birds’ Song Be the Same	140
The Gift Outright	140
ALICE DUNBAR-NELSON (1875–1935)	141
I Sit and Sew	141
CARL SANDBURG (1878–1967)	142
Chicago	142
Subway	143
Muckers	143
Child of the Romans	144
Nigger	144
Buttons	144
Planked Whitefish	145
Cool Tombs	146
Grass	146
Fog	147
Gargoyle	147

Elizabeth Umpstead	147
Man, The Man-Hunter	148
Two Humpties	149
VACHEL LINDSAY (1879–1931)	150
The Congo	151
The Child-Heart in the Mountains	155
Celestial Flowers of Glacier Park	155
The Virginians Are Coming Again	157
WALLACE STEVENS (1879–1955)	161
Domination of Black	161
Sea Surface Full of Clouds	162
Thirteen Ways of Looking at a Blackbird	166
Tea at the Palaz of Hoon	168
Floral Decoration for Bananas	168
Anecdote of the Jar	169
Disillusionment of Ten O’Clock	169
A High-Toned Old Christian Woman	170
The Snow Man	170
The Emperor of Ice-Cream	171
Peter Quince at the Clavier	171
Sunday Morning	174
The Death of a Soldier	177
The Idea of Order at Key West	178
Mozart, 1935	179
A Postcard from the Volcano	180
Study of Two Pears	181
Of Modern Poetry	182
The Course of a Particular	183
Final Soliloquy of the Interior Paramour	183
The Plain Sense of Things	184
As You Leave the Room	184
A Clear Day and No Memories	185
Of Mere Being	185
ANGELINA WELD GRIMKÉ (1880–1958)	187
The Black Finger	187
Tenebris	187
A Mona Lisa	188
Fragment	188

GEORGIA DOUGLAS JOHNSON (1880–1966)	190
The Heart of a Woman	190
Common Dust	190
Motherhood	191
My Little Dreams	191
MINA LOY (1882–1966)	192
(There is no Life or Death)	192
O Hell	193
Songs to Joannes	193
ANNE SPENCER (1882–1975)	207
White Things	207
Lady, Lady	208
(God never planted a garden)	208
Dunbar	208
WILLIAM CARLOS WILLIAMS (1883–1963)	209
The Young Housewife	210
Portrait of a Lady	210
Queen-Anne's-Lace	211
The Widow's Lament in Springtime	211
The Great Figure	212
Spring and All	213
To Elsie	213
The Red Wheelbarrow	215
Young Sycamore	216
<i>The Descent of Winter</i>	216
This Is Just to Say	239
Proletarian Portrait	239
The Yachts	240
The Dance	241
The Descent	241
Asphodel, That Greeny Flower	242
Landscape with the Fall of Icarus	250
ARSENIUS CHALECO (1884–1939)	251
The Indian Requiem	251
SARA TEASDALE (1884–1933)	253
I Shall Not Care	253
Enough	253

Spring in the Naugatuck Valley	253
“There Will Come Soft Rains”	254
The Unchanging	255
ELINOR WYLIE (1885–1928)	256
The Eagle and the Mole	256
August	257
Sanctuary	257
Sonnet	257
Self-Portrait	258
Let No Charitable Hope	258
EZRA POUND (1885–1972)	260
A Pact	262
In a Station of the Metro	263
The Rest	263
Portrait d’une Femme	263
The River-Merchant’s Wife: A Letter	264
from <i>The Cantos</i> :	
I (And then went down to the ship)	265
IX (One year floods rose)	268
XLV (With <i>Usura</i>)	277
LXXXI (Zeus lies in Ceres’ bosom)	279
CXVI (Came Neptunus)	286
Notes for CXVII et seq.	
(For the blue flash and the moments)	289
H.D. (HILDA DOOLITTLE) (1886–1961)	292
The Pool	292
Oread	293
Mid-day	293
Sea Rose	294
Garden	294
The Helmsman	295
Eurydice	296
Helen	300
from <i>The Walls Do Not Fall</i> :	
1 (An incident here and there)	301
6 (In me (the worm) clearly)	303
39 (We have too much consecration)	304

ROBINSON JEFFERS (1887–1962)	305
Shine, Perishing Republic	305
Fawn's Foster-Mother	306
Hurt Hawks	307
November Surf	308
The Purse-Seine	308
Fantasy	309
Cassandra	310
Vulture	310
Birds and Fishes	311
Fire on the Hills	312
Antrim	312
(I saw a regiment of soldiers)	313
An Extinct Vertebrate	313
(I walk on my cliff)	314
The Epic Stars	314
MARIANNE MOORE (1887–1972)	315
Black Earth	315
Poetry	317
An Egyptian Pulled Glass Bottle in the Shape of a Fish	319
The Fish	319
Sojourn in the Whale	320
A Graveyard	321
Silence	322
Peter	322
Marriage	323
An Octopus	332
No Swan So Fine	338
The Pangolin	338
Bird-Witted	341
The Paper Nautilus	343
Spenser's Ireland	344
T. S. ELIOT (1888–1965)	347
The Love Song of J. Alfred Prufrock	348
Preludes	353
Gerontion	354
<i>The Waste Land</i>	357

The Hollow Men	375
Journey of the Magi	378
from <i>Four Quartets</i> :	
Burnt Norton	380
JOHN CROWE RANSOM (1888–1974)	386
Sonnets of a Selfish Lover	386
Bells for John Whiteside's Daughter	388
CLAUDE McKAY (1889–1948)	389
The Harlem Dancer	390
To The White Fiends	390
If We Must Die	390
The Lynching	391
The Tropics in New York	391
The White City	392
America	392
Outcast	393
Mulatto	393
The Negro's Tragedy	394
Look Within	394
Tiger	395
EDNA ST. VINCENT MILLAY (1892–1950)	396
First Fig	396
Second Fig	396
Recuerdo	396
Grown-Up	397
Spring	397
I, Being Born a Woman and Distressed	398
Love is not blind.	398
Oh, oh, you will be sorry for that word!	398
Sonnets from an Ungrafted Tree	399
Justice Denied in Massachusetts	406
Say that We Saw Spain Die	407
ARCHIBALD MacLEISH (1892–1982)	409
Ars Poetica	409
The Silent Slain	410
The End of the World	410

DOROTHY PARKER (1893–1967)	411
Unfortunate Coincidence	411
Résumé	411
The Dark Girl's Rhyme	412
One Perfect Rose	413
Thomas Carlyle	413
Walter Savage Landor	413
News Item	413
GENEVIEVE TAGGARD (1894–1948)	414
Everyday Alchemy	414
With Child	415
Up State—Depression Summer	415
Mill Town	418
Ode in Time of Crisis	418
To the Negro People	419
To the Veterans of the Abraham Lincoln Brigade	422
E. E. CUMMINGS (1894–1962)	424
Thy fingers make early flowers of (in Just-)	424
(O sweet spontaneous)	425
Buffalo Bill's	426
Poem, or Beauty Hurts Mr. Vinal	427
“next to of course god america i my sweet old etcetera i sing of Olaf glad and big Space being(don't forget to remember)Curved anyone lived in a pretty how town	429
JEAN TOOMER (1894–1967)	434
from <i>Cane</i> :	
Reapers	434
November Cotton Flower	434
Portrait in Georgia	435
Her Lips Are Copper Wire	435
CHARLES REZNIKOFF (1894–1976)	436
Aphrodite Vraina	437
April	437
from <i>Testimony: The United States (1885–1915): Recitative</i> :	
Negroes	437

from <i>Holocaust</i> :	
Massacres	448
HERMAN SPECTOR (1895–1959)	455
Wiseguy Type	455
V. J. JEROME (1896–1965)	456
A Negro Mother to Her Child	456
JOHN WHEELWRIGHT (1897–1940)	457
Plantation Drouth	457
Cross Questions	458
JOSEPH FREEMAN (1897–1965)	459
Our Age Has Caesars	459
LUCIA TRENT (1897–1977)	460
Breed, Women, Breed	460
Black Men	461
Parade the Narrow Turrets	461
LOUISE BOGAN (1897–1970)	462
Medusa	463
The Crows	463
Women	464
Cassandra	464
The Alchemist	465
The Dragonfly	465
RUTH MARGARET MUSKRAT (1897–1982)	467
Songs of the Spavinaw	467
Sentenced	468
HARRY CROSBY (1898–1929)	470
Photoheliograph (For Lady A.)	470
Pharmacie du Soleil	471
Tattoo	471
<i>from</i> Short Introduction to the Word	471
HART CRANE (1899–1932)	473
October-November	474
Black Tambourine	474
Chaplinsque	475
Episode of Hands	476

Porphyro in Akron	476
Voyages I	478
from <i>The Bridge</i> :	
Proem: to Brooklyn Bridge	479
I Ave Maria	481
<i>from</i> II (Powhatan's Daughter): The River	484
IV Cape Hatteras	489
<i>from</i> V (Three Songs): Southern Cross	496
VI Quaker Hill	497
VIII Atlantis	500
The Mango Tree	503
LYNN RIGGS (1899–1954)	504
The Corrosive Season	504
Footprints	504
ALLEN TATE (1899–1979)	506
Ode to the Confederate Dead	506
MELVIN B. TOLSON (1900?–1966)	510
Dark Symphony	511
<i>Libretto for the Republic of Liberia</i>	516
RE	521
YVOR WINTERS (1900–1968)	567
Sir Gawaine and the Green Knight	567
Vacant Lot	568
STERLING A. BROWN (1901–1989)	569
Southern Road	569
Scotty Has His Say	571
Memphis Blues	572
Slim in Atlanta	574
Slim in Hell	575
Rent Day Blues	579
Old Lem	580
Sharecroppers	581
Southern Cop	582
Choices	583

LAURA (RIDING) JACKSON (1901–1991)	585
Helen's Burning	585
The Wind Suffers	586
Elegy in a Spider's Web	587
The Map of Places	589
KENNETH FEARING (1902–1961)	591
Dear Beatrice Fairfax	591
\$2.50	592
Dirge	593
Denouement	595
LANGSTON HUGHES (1902–1967)	600
Negro	601
The Negro Speaks of Rivers	601
Question	602
The Weary Blues	602
The Cat and the Saxophone (2 A.M.)	603
To the Dark Mercedes of "El Palacio de Amor"	604
Mulatto	604
Justice	606
Fire	606
White Shadows	607
Christ in Alabama	607
Three Songs About Lynching:	
Silhouette	607
Flight	608
Lynching Song	608
Come to the Waldorf-Astoria	609
Goodbye Christ	611
Ballad of Roosevelt	613
Park Bench	614
Let America Be America Again	614
Letter from Spain	617
The Bitter River	618
Ku Klux	621
Shakespeare in Harlem	621
Madam and the Phone Bill	622
Ballad of the Landlord	623
Harlem	624
Late Corner	624

Dinner Guest: Me	624
The Backlash Blues	625
Bombings in Dixie	626
ARNA BONTEMPS (1902–1973)	627
A Black Man Talks of Reaping	627
Southern Mansion	627
Miracles	628
GWENDOLYN BENNETT (1902–1981)	629
To a Dark Girl	629
Heritage	630
Street Lamps in Early Spring	630
Dirge for a Free Spirit	631
I Build America	631
(Rapacious women who sit on steps at night)	633
COUNTEE CULLEN (1903–1946)	635
Christ Recrucified	635
In Praise of Boys	636
Incident	636
For a Lady I Know	637
Yet Do I Marvel	637
Near White	638
Tableau	638
Heritage	638
From the Dark Tower	641
LORINE NIEDECKER (1903–1970)	643
[Well, Spring Overflows the Land]	643
Paeon to Place	644
Poet's work	649
KAY BOYLE (1903–1993)	650
A Communication to Nancy Cunard	650
CARL RAKOSI (1903–2004)	655
The Menage	655
AQUA LALUAH (1904–1950)	659
The Serving Girl	659
Lullaby	659

LOUIS ZUKOFSKY (1904–1978)	660
To My Wash-stand	660
“Mantis”	662
A Song for the Year’s End	663
Because Tarzan Triumphs	665
Non Ti Fidar	666
JOHN BEECHER (1904–1980)	667
Report to the Stockholders	667
Beaufort Tides	669
Engagement at the Salt Fork	670
A Veteran’s Day of Recollection	671
KENNETH REXROTH (1905–1982)	673
The Love Poems of Marichiko	673
ROBERT PENN WARREN (1905–1989)	687
Genealogy	687
Bearded Oaks	688
Mother Makes the Biscuits	689
Chain Saw at Dawn in Vermont in Time of Drouth	690
Natural History	691
Evening Hawk	692
Heart of Autumn	693
STANLEY KUNITZ (1905–2006)	694
The Wellfleet Whale	694
The Snakes of September	698
Day of Foreboding	699
Touch Me	699
JOSEPH KALAR (1906–1972)	701
Papermill	701
Prosperity Blues: Minnesota	702
W. H. AUDEN (1907–1973)	703
Musée des Beaux Arts	703
In Memory of W. B. Yeats	704
September 1, 1939	706
The Shield of Achilles	709

THEODORE ROETHKE (1908–1963)	712
Cuttings	712
Cuttings (later)	712
Frau Bauman, Frau Schmidt, and Frau Schwartz	713
My Papa's Waltz	714
from <i>The Lost Son</i> :	
The Flight	714
I Knew a Woman	716
<i>North American Sequence</i> :	
The Longing	717
Meditation at Oyster River	719
Journey to the Interior	721
The Long Waters	723
The Far Field	726
The Rose	729
GEORGE OPPEN (1908–1984)	733
Image of the Engine	733
Survival: Infantry	735
In Alsace	736
Exodus	737
EDWIN ROLFE (1909–1954)	738
Asbestos	739
Season of Death	739
First Love	740
Elegia	741
After Tu Fu (A.D. 713–770)	745
Now the Fog	745
A Letter to the Denouncers	746
Are You Now or Have You Ever Been	747
A Poem to Delight My Friends Who Laugh at Science-Fiction	748
In Praise Of	749
June 19, 1953	750
Pastoral—1954	750
Little Ballad for Americans—1954	750
SOL FUNAROFF (1911–1942)	752
Unemployed: 2 A.M.	752
The Man at the Factory Gate	753
The Bull in the Olive Field	754
Goin Mah Own Road	756

MURIEL RUKEYSER (1913–1980)	758
The Book of the Dead	759
The Minotaur	795
(To Be a Jew in the Twentieth Century)	796
Rite	796
The Poem as Mask	797
Poem (I lived in the first century of world wars)	798
Poem White Page / White Page Poem	798
ANGEL ISLAND: POEMS BY CHINESE IMMIGRANTS (1910–1940)	799
Poems from Angel Island	799
(Instead of remaining a citizen of China)	799
(The seascape, resembling lichen, undulates endlessly)	799
(Putting away my books and my inkstone)	800
(Drifting like duckweed)	800
(I write this poem to let my dear wife know)	800
(The silver-red shirt is half covered with dust)	800
(Over a hundred poems are on the walls)	800
(What have I done that I must sit in jail?)	801
(Unoccupied, I opened the window of the wooden building)	801
(Angel Island’s three-beamed building shields only the body)	801
(Twice I have crossed the blue ocean)	801
(The dragon out of water is humiliated by ants)	801
(The Flowery Flag will be taken down for ours to hoist)	802
(I advise you never to sneak across the border for America)	802
(The blue ocean surrounds a lone mountain)	802
(America has power, but not justice)	802
<i>World War I in Britain and Ireland:</i>	
WILLIAM BUTLER YEATS (1865–1939)	803
An Irish Airman Foresees His Death	803
The Second Coming	803
EDWARD THOMAS (1878–1917)	805
Rain	805
February Afternoon	805
SIEGFRIED SASSOON (1886–1967)	806
The Rear-Guard	806
Dreamers	807
Repression of War Experience	807
The General	808

ISAAC ROSENBERG (1890–1918)	809
Break of Day in the Trenches	809
Dead Man’s Dump	809
WILFRED OWEN (1893–1918)	812
Anthem for Doomed Youth	812
Dulce et Decorum Est	812
<i>Graphic Interpretations</i>	
EDWIN MARKHAM	
The Man With the Hoe	816
VACHEL LINDSAY	
Drink for Sale	818
The Virginians Are Coming Again	819
LANGSTON HUGHES	
Christ in Alabama	821
Come to the Waldorf-Astoria	823
<i>About the Editor</i>	825
<i>Index of Poem Titles</i>	000
<i>Index of Poets</i>	000

Topical Contents

The list of poets under several of the headings identifies writers whose work broadly fits that category. I also list individual poems when the selection here may not show a comprehensive commitment to that topic. To give people maximum flexibility and room for invention, I have left the categories very broad, but many more specific grouping are possible. One might, for example, compare Walt Whitman's, Allen Tate's, Robert Lowell's, Natasha Trethewey's, and Andrew Hudgins's poems about the Civil War, or Natasha Trethewey's, and Patricia Smith's poems about Hurricane Katrina.

AFRICAN AMERICAN HISTORY AND CULTURE, VOL. 1: POETS—W. E. B. Du Bois, James Weldon Johnson, Paul Laurence Dunbar, Alice Dunbar-Nelson, Angelina Weld Grimké, Georgia Douglas Johnson, Anne Spencer, Claude McKay, Jean Toomer, Melvin B. Tolson, Sterling A. Brown, Langston Hughes, Arna Bontemps, Gwendolyn Bennett, Countee Cullen, Aqua Luluah. **VOL. 2: POETS**—Robert Hayden, Dudley Randall, Margaret Walker, Gwendolyn Brooks, Bob Kaufman, Derek Walcott, Etheridge Knight, Henry Dumas, Amiri Baraka, Audre Lorde, Jayne Cortez, Lucille Clifton, Michael S. Harper, Ishmael Reed, Welton Smith, Carolyn M. Rodgers, Yusef Komunyakaa; Ai; Rita Dove, Harryette Mullen, Thylas Moss, Patricia Smith, Janice N. Harrington, Claudia Rankine, Natasha Trethewey. **VOL. 1: POEMS**—Carl Sandburg, “Nigger,” “Man, the Man-Hunter” “Elizabeth Umpstead”; Vachel Lindsay, “The Congo”; Elinor Wylie, “August”; Dorothy Parker, “The Dark Girl’s Rhyme”; Genevieve Taggard, “To the Negro People”; Charles Reznikoff, “Negroes”; V. J. Jerome, “A Negro Mother to Her Child”; John Wheelwright, “Plantation Drouth”; Lucia Trent, “Black Men”; Hart Crane, “Black Tambourine”; Kay Boyle, “A Communication to Nancy Cunard”; John Beecher, “Beaufort Tides”; Sol Funaroff, “Goin Mah Own Road.” **VOL. 2: POEMS**—Charles Henri Ford, “Plaint”; Thomas McGrath, “Deep South”; Robert Lowell, “A Mad Negro Soldier Confined at Munich”; Aaron Kramer, “Denmark Vesey.”

NATIVE AMERICAN HISTORY AND CULTURE, VOL. 1: POETS—Too-qua stee, Alexander Posey, Arsenius Chaleco, Ruth Margaret Muskrat, Lynn Riggs. **VOL. 1: POEMS**—Robert Frost, “The Vanishing Red.” **VOL. 2: POETS**—Mary Cornelia Hartshorne, N. Scott Momaday, Adrian Louis, Wendy Rose, Ray A. Young Bear, Anita Endrezze, Louise Erdrich, Heid E. Erdrich, Sherman Alexie. **VOL. 2: POEMS**—James Wright, “A Centenary Ode: Inscribed to Little Crow, Leader of the Sioux Rebellion in Minnesota, 1862”; Lucille Clifton, “the message of crazy horse”; William Heyen, *Crazy Horse in Stillness*.

ASIAN AMERICAN HISTORY AND CULTURE, VOL. 1: POETS—Sadakichi Hartman, Angel Island: Poems by Chinese Immigrants. **VOL. 2: POETS**—Japanese American Concentration Camp Haiku, Lawson Fusao Inada, Jessica Hagedorn, Garrett Kaoru Hongo, Marilyn Chin, Sesshu Foster, Li-Young Lee.

LATINO/LATINA AMERICAN HISTORY AND CULTURE, VOL. 2: POETS—Jimmy Santiago Baca, Alberto Ríos, Ana Castillo, Lorna Dee Cervantes, Sandra Cisneros, Martín Espada.

EXPERIMENTAL TRADITIONS, VOL. 1: POETS—Emily Dickinson, Gertrude Stein, Mina Loy, Ezra Pound, Marianne Moore, T. S. Eliot, E. E. Cummings, Harry Crosby, Melvin B.

Tolson, Laura (Riding) Jackson, Lorine Niedecker, Louis Zukofsky, George Oppen. **VOL. 2: POETS**—Charles Olson, Robert Hayden, John Berryman, Gwendolyn Brooks, Robert Duncan, Barbara Guest, Paul Blackburn, John Ashbery, Adrienne Rich, Kathleen Fraser, Susan Howe, Lyn Hejinian, Michael Palmer, Ron Silliman, C. D. Wright, Charles Bernstein, Harryette Mullen, D. A. Powell.

FORMALIST TRADITIONS, VOL. 1: POETS—Too-qua-stee, Alexander Posey, Robert Frost, John Crowe Ransom, Claude McKay, Edna St. Vincent Millay, Louise Bogan, Ruth Margaret Muskrat, Arsenius Chaleco, Hart Crane, Allen Tate, Yvor Winters, Countee Cullen, Robert Penn Warren, Stanley Kunitz, W. H. Auden, Theodore Roethke, Edwin Rolfe, William Butler Yeats, Edward Thomas, Siegfried Sassoon, Wilfred Owen. **VOL. 2: POETS**—Mary Cornelia Hartshorne, Weldon Kees, Randall Jarrell, Robert Lowell, Aaron Kramer, Richard Wilbur, Mona Van Duyn, Anthony Hecht, Donald Justice, James Merrill, Derek Walcott, Robert Pinsky, Timothy Steele, Andrew Hudgins.

POETRY AND NATURE, VOL. 1: POEMS—Walt Whitman, “Out of the Cradle Endlessly Rocking”; Emily Dickinson, “(There’s a certain Slant of Light)”; Sadakichi Hartman, “Cyanogen Seas Are Surging,” “Tanka I,” “Tanka III”; Lola Ridge, “Ice Heart”; Amy Lowell, “Midday and Afternoon,” “The Mediterranean”; Robert Frost, “In Hardwood Groves,” “Birches,” “Hyla Brook,” “The Oven Bird,” “Design,” “Nothing Gold Can Stay”; Carl Sandburg, “Fog”; Vachel Lindsay, “Celestial Flowers of Glacier Park”; Wallace Stevens, “Sea Surface Full of Clouds,” “The Snow Man”; Angelina Weld Grimké, “Tenebris”; William Carlos Williams, “Queen-Anne’s Lace,” “Spring and All,” “Young Sycamore”; Elinor Wylie, “The Eagle and the Mole”; H.D., “Oread,” “The Pool,” “Sea Rose,” “Garden”; Robinson Jeffers, “Hurt Hawks,” “November Surf,” “Vulture,” “Birds and Fishes,” “Fire on the Hills”; Marianne Moore, “Black Earth,” “The Fish,” “An Octopus,” “The Pangolin”; Claude McKay, “The Tropics in New York”; Jean Toomer, “November Cotton Flower”; Charles Reznikoff, “April”; Louise Bogan, “The Crows,” “The Dragonfly”; Hart Crane, “The Mango Tree,” “October-November”; Lynn Riggs, “The Corrosive Season”; Yvor Winters, “Vacant Lot”; Laura (Riding) Jackson, “Elegy in a Spider’s Web”; Lorine Niedecker, “Well, Spring Overflows the Land,” “Paeon to Place”; Carl Rakosi, “The Menage”; Louis Zukofsky, “Mantis”; Stanley Kunitz, “The Wellfleet Whale,” “The Snakes of September”; Robert Penn Warren, “Bearded Oaks,” “Evening Hawk,” “Heart of Autumn”; Theodore Roethke, “Cuttings,” “The Lost Son,” “North American Sequence”; Angel Island, “(The seascape, resembling lichen, undulates endlessly),” “(Drifting like duckweed).” **VOL. 2: POEMS**—Elizabeth Bishop, “The Fish,” “The Armadillo,” “Pink Dog”; William Everson, “Canticle to the Waterbirds”; Robert Hayden, “The Dogwood Trees”; Japanese American Concentration Camp Haiku, Shonan Suzuki, “Withered grass on ground,” Hakuro Wada, “Young grass red and shriveled,” Hyakuissei Okamoto, “Dandelion has bloomed”; William Stafford, “Traveling Through the Dark”; Ruth Stone, “From the Arboretum,” “Drought in the Lower Fields”; Thomas McGrath, “Poem at the Winter Solstice”; Richard Wilbur, “Beasts,” “Children of Darkness”; A. R. Ammons, “Corsons Inlet,” “Gravelly Run”; James Wright, “A Blessing”; Galway Kinnell, “The Porcupine,” “The Bear”; W. S. Merwin, “For a Coming Extinction,” “Looking for Mushrooms at Sunrise,” “The Horse,” “Sun and Rain”; Philip Levine, “Animals Are Passing from Our Lives”; Derek Walcott, *Omeros*; Gary Snyder, “Straight-Creek-Great-Burn”; Sylvia Plath, “The Arrival of the Bee Box,” “Stings”; Henry Dumas, “Fish”; N. Scott Momaday, “Plainview 3,” “Buteo Regalis,” “Crows in a Winter Composition,” “The Snow Mare,” “To an Aged Bear”; Charles Wright, “Spider Crystal Ascension”; Mary Oliver, “At Great Pond,” “Morning Walk,” “Black Snake This Time”; William Heyen, “Disequilibrium,” Lyn Hejinian, “The Distance”; Louise Glück, “The Wild Iris,” “Before the Storm”; Adrian C. Louis, “*Wakinyan*”; Ai, “The Root Eater”; Timothy Steele, “Daybreak, Benedict Canyon”; Albert Goldbarth, “1400”; C.D. Wright, “Song of the Gourd”; Charles Bernstein, “The Kiwi Bird in the Kiwi Tree”; Carolyn Forché, “Morning on the Island”; Andrew Hudgins,

"The Summer of the Drought"; Anita Endrezze, "Birdwatching at Fan Lake," "Return of the Wolves"; Lorna Dee Cervantes, "Starfish"; Thylia Moss, "There Will Be Animals"; Atsuro Riley, "Roses."

POETRY AND RELIGION, VOL. 1: POEMS—Emily Dickinson, "(I felt a Funeral, in My Brain)," "(I'm ceded—I've stopped being Theirs)," "(Title divine—is mine!); James Weldon Johnson, "The Creation"; Paul Lawrence Dunbar, "When Malindy Sings"; Wallace Stevens, "A High-Toned Old Christian Woman," "Sunday Morning"; T. S. Eliot, "Journey of the Magi," "Burnt Norton"; Langston Hughes, "Christ in Alabama," "Goodbye Christ"; Countee Cullen, "Christ Recrucified." **VOL. 2: POEMS**—William Everson, "The Making of the Cross," "Canticle of the Waterbirds"; Jack Kerouac, "The Perfect Love of Mind Essence"; Gwendolyn Brooks, "of De Witt Williams on his way to Lincoln Cemetery"; Donald Justice, "The Wall," "An Old Fashioned Devil"; Robert Creeley, "After Lorca"; James Wright, "Saint Judas"; Anne Sexton, "Jesus Asleep," "Jesus Raises Up the Harlot"; Amiri Baraka, "When We'll Worship Jesus"; N. Scott Momaday, "Carriers of the Dream Wheel," "The Shield That Came Back"; Lucille Clifton, "at the cemetery, / walnut grove plantation, south Carolina, 1989"; Sharon Olds, "The Pope's Penis"; Louise Glück, "A Village Life"; Carolyn M. Rodgers, "and when the revolution came," "mama's god"; Adrian C. Louis, "Wakinyan," "Looking for Judas," "Jesus Finds His Ghost Shirt"; D. A. Powell, "(came a voice in my gullet)"; Natasha Trethewey, "Believer."

GAY AND LESBIAN POETRY, VOL. 1: POEMS—Walt Whitman, "As Adam Early in the Morning," "For You O Democracy," "A Glimpse"; Hart Crane, "Episode of Hands," "Voyages," "Cape Hatteras"; Amy Lowell, "Venus Transiens," "Madonna of the Evening Flowers," "The Weather-Cock Points South," "Taxi"; Gertrude Stein, "Susie Asado," "Patriarchal Poetry"; Angelina Weld Grimké, "A Mona Lisa"; Countee Cullen, "In Praise of Boys," "Tableau." **VOL. 2: POEMS**—Charles Henri Ford, "Pastoral for Pavlik," "28"; Robert Duncan, "My Mother Would Be a Falconress," "The Torso"; Frank O'Hara, "The Day Lady Died,;" "A True Account of Talking to the Sun at Fire Island," "Thinking of James Dean"; Allen Ginsberg, "Love Poem on Theme by Whitman," "A Supermarket in California," "Rain-wet asphalt heat, garbage curbed cans overflowing," "Sphincter"; Adrienne Rich, "Trying to Talk with a Man," "Twenty-One Love Poems"; Audre Lorde, "Outlines"; Judy Grahn, "Carol"; Ana Castillo, "Seduced by Natassja Kinski"; Mark Doty, "Homo Will Not Inherit," "The Embrace"; D. A. Powell, "(the cocktail hour finally arrives)," "(dogs and boys can treat you like trash)," "(came a voice in my gullet)"; Richard Siken, "Visible World," "A Primer for the Small Weird Loves."

HOLOCAUST POETRY, VOL. 1: POEMS—Charles Reznikoff, "Massacres"; George Oppen, "Exodus"; Muriel Rukeyser, "(To Be a Jew in the Twentieth Century)." **VOL. 2: POEMS**—Randall Jarrell, "Protocols"; Anthony Hecht, "More Light! More Light!," "The Book of Yolek"; Sylvia Plath, "Daddy"; Robert Pinsky, "The Unseen"; William Heyen, "Riddle"; Jorie Graham, "History," "From the New World."

POETRY AND WAR, VOL. 1: POEMS—Walt Whitman, "Vigil Strange I Kept on the Field One Night"; Stephen Crane, "Do Not Weep, Maiden, for War Is Kind"; Amy Lowell, "September, 1918"; Alice Dunbar-Nelson, "I Sit and Sew"; Carl Sandburg, "Buttons," "Planked Whitefish," "Grass"; Wallace Stevens, "The Death of a Soldier"; Sara Teasdale, "Spring in the Naugatuck Valley," "There Will Come Soft Rains"; Ezra Pound, "Canto IX"; H.D., "The Walls Do Not Fall"; Robinson Jeffers, "Antrim," "(I saw a regiment of soldiers)"; T. S. Eliot, *The Waste Land*; Edna St. Vincent Millay, "Say That We Saw Spain Die"; Archibald MacLeish, "The Silent Slain"; E. E. Cummings, "my sweet old etcetera," "i sing of Olaf glad and big"; Langston Hughes, "Letter from Spain"; Allen Tate, "Ode to the Confederate Dead";

W. H. Auden, "September 1, 1939," "The Shield of Achilles"; George Oppen, "Survival: Infantry," "In Alsace"; Sol Funaroff, "The Bull in the Olive Field"; Muriel Rukeyser, "Poem (I lived in the first century of world wars)"; William Butler Yeats, "An Irish Airman Foresees His Death," "The Second Coming"; Edward Thomas, "Rain," "February Afternoon"; Siegfried Sassoon, "The Rear Guard," "Dreamers," "Repression of War Experience," "The General"; Isaac Rosenberg, "Break of Day in the Trenches," "Dead Man's Dump"; Wilfred Owen, "Anthem for Doomed Youth," "Dulce et Decorum Est." **VOL. 2: POEMS**—Weldon Kees, "June 1940"; Randall Jarrell, "The Death of the Ball Turret Gunner," "A Front," "Losses," "Second Air Force"; Japanese American Concentration Camp Haiku (32 poems); William Stafford, "At the Bomb Testing Site"; Joy Davidman, "For the Nazis"; Thomas McGrath, "Crash Report," "Against the False Magicians," "Ode for the American Dead in Asia"; Robert Lowell, "Inauguration Day; January 1953," "A Mad Negro Soldier Confined at Munich," "Memories of West Street and Lepke," "For the Union Dead," "The March I and II"; Gwendolyn Brooks, "Gay Chaps at the Bar"; Robert Duncan, "Up Rising"; Denise Levertov, "What Were They Like?" "Life at War"; Robert Bly, "Counting Small-Boned Bodies"; W. S. Merwin, "When the War Is Over," "The Asians Dying"; Philip Levine, "The Horse," "Francisco, I'll Bring You Red Carnations"; Adrienne Rich, "Shooting Script"; Gregory Corso, "The Bomb"; Sylvia Plath, "Daddy"; N. Scott Momaday, "December 29, 1890"; Audre Lorde, "Sisters in Arms"; Susan Howe, "The Falls Fight"; William Heyen, *Crazy Horse in Stillness*; Judy Grahn, "Vietnamese Woman Speaking to an American Soldier"; Yusef Komunyakaa, "Tu Do Street," "Prisoners," "Communiq  "; Ai, "The German Army, Russia, 1943," "The Testimony of J. Robert Oppenheimer"; Timothy Steele, "April 27, 1937"; Carolyn Forch  , "The Colonel"; Andrew Hudgins, "At Chancellorsville: The Battle of the Wilderness," "He Imagines His Wife Dead"; Sesshu Foster, "Life Magazine, December, 1941," Mart  n Espada, "Blues for the Soldier Who Told You."

POETRY AND LABOR, VOL. 1: POEMS—Edwin Markham, "The Man With the Hoe"; Edwin Arlington Robinson, "The Clerks," "The Mill"; Lola Ridge, "Stone Face"; Robert Frost, "The Mill City," "The Death of the Hired Man"; Carl Sandburg, "Chicago," "Subway," "Muckers," "Child of the Romans"; William Carlos Williams, "To Elsie"; Claude McKay, "The White City"; Edna St. Vincent Millay, "Justice Denied in Massachusetts"; Genevieve Taggard, "Up State—Depression Summer," "Mill Town"; Jean Toomer, "Reapers"; Joseph Freeman, "Our Age Has Caesars"; Lucia Trent, "Breed, Women, Breed"; Hart Crane, "Episode of Hands"; Sterling A. Brown, "Sharecroppers"; Kenneth Fearing, "Dirge," "Denouement"; Langston Hughes, "Ballad of Roosevelt," "Park Bench," "Let America Be America Again"; Gwendolyn Bennett, "I Build America"; Aqua Lualua, "The Serving Girl"; John Beecher, "Report to the Stockholders"; Joseph Kalar, "Papermill," "Prosperity Blues: Minnesota"; Richard Wright, "We of the Streets"; Edwin Rolfe, "Asbestos," "Season of Death"; Sol Funaroff, "Unemployed: 2 A.M.," "The Man at the Factory Gate"; Muriel Rukeyser, "The Book of the Dead." **VOL. 2: POEMS**—Elizabeth Bishop, "At the Fishhouses," "Filling Station"; Tillie Lerner Olsen, "I Want You Women Up North to Know"; Thomas McGrath, "A Little Song About Charity"; Maxine Kumin, "Voices from Kansas"; Bob Kaufman, "The Biggest Fisherman"; Philip Levine, "They Feed They Lion," "Fear and Fame"; Gary Snyder, "Ax Handles."

FEMINISM AND THE CONVENTIONS OF GENDER, VOL. 1: POEMS—Edgar Lee Masters, "Lucinda Matlock," "Minerva Jones"; Edwin Arlington Robinson, "The Tree in Pamela's Garden"; Amy Lowell, "The Sisters"; Gertrude Stein, "Susie Asado," "Patriarchal Poetry"; Robert Frost, "The Hill Wife," "The Witch of Coos"; Georgia Douglas Johnson, "The Heart of a Woman," "Motherhood"; Mina Loy, "Songs to Joannes"; Anne Spencer, "Lady, Lady"; William Carlos Williams, "The Young Housewife," "Portrait of a Lady," "To Elsie"; Sara Teasdale, "Enough"; Elinor Wylie, "Let No Charitable Hope"; Ezra Pound, "Portrait d'une Femme," "The River-Merchant's Wife: A Letter"; H.D., "Eurydice," "Helen"; Robinson Jeffers, "Fawn's Foster-Mother," "Cassandra"; Marianne Moore, "Marriage"; John Crowe

Ransom, "Bells for John Whiteside's Daughter"; Claude McKay, "The Harlem, Dancer"; Edna St. Vincent Millay, "I, Being Born a Woman and Distressed," "Sonnet from an Ungrafted Tree"; Dorothy Parker, "One Perfect Rose"; Genevieve Taggard, "Everyday Alchemy," "With Child"; Jean Toomer, "Her Lips Are Copper Wire"; Lucia Trent, "Breed, Women Breed"; Louise Bogan, "Medusa," "Women," "Cassandra"; Sterling A. Brown, "Scotty Has His Say"; Laura (Riding) Jackson, "Helen's Burning"; Langston Hughes, "To the Dark Mercedes of 'El Palacio de Amor"; Gwendolyn Bennett, "To a Dark Girl," "(Rapacious women who sit on steps at night)"; Countee Cullen, "For a Lady I Know"; Kenneth Rexroth, "The Love Poems of Marichiko"; Robert Penn Warren, "Mother Makes the Biscuits"; Theodore Roethke, "I Knew a Woman"; Muriel Rukeyser, "Rite," "The Poem as Mask." **VOL. 2: POEMS**—Tillie Lerner Olsen, "I Want You Women Up North to Know"; Robert Hayden, "A Letter from Phillis Wheatley," "Aunt Jemima of the Ocean Waves"; Joy Davidman, "This Woman"; Ruth Stone, "Pokeberries," "I Have Three Daughters"; Robert Lowell, "Man and Wife"; Gwendolyn Brooks, "To Those of My Sisters Who Kept Their Naturals"; Mona Van Duyn, "Toward a Definition of Marriage"; James Dickey, "Falling"; Denise Levertov, "The Ache of Marriage," "Olga Poems"; Maxine Kumin, "Voices from Kansas"; John Ashbery, "Mixed Feelings"; Anne Sexton, "Her Kind," "And One for My Dame," "The Room of My Life"; Adrienne Rich, "Aunt Jennifer's Tigers," "Diving into the Wreck," "Twenty-One Love Poems," "Power," "Behind the Motel"; Gregory Corso, "Marriage"; Sylvia Plath, "The Colossus," "Daddy," "Ariel," "Lady Lazarus"; Audre Lorde, "Sisters in Arms," "Outlines"; Lucille Clifton, "poem to my uterus," "to my last period"; Michael S. Harper, "Blue Ruth: America"; Judy Grahn, "I Have Come to Claim Marilyn Monroe's Body," "Carol," "The Woman Whose Head Is on Fire"; Robert Hass, "A Story About the Body"; Sharon Olds, "Known to Be Left," "Left-Wife Goose"; Louise Glück, "Penelope's Song"; Thomas James, "Mummy of a Lady Named Jemutesonekh"; Ai, "Twenty-Year Marriage"; Anita Endrezze, "La Morena and Her Beehive Hairdo"; Sandra Cisneros, "Little Clown, My Heart"; Thylis Moss, "Crystals"; Patricia Smith, "Blond White Women"; Heid E. Erdrich, "Some Elsie."

EXPLICIT POET-TO-POET DIALOGUES, VOL. 1: POEMS—Too-qua-Stee, "The White Man's Burden" (Kipling); Alexander Posey, "The Fall of the Redskin" (Markham); Anne Spencer, "Dunbar"; Ezra Pound, "A Pact" (Whitman), "A River Merchant's Wife" (Rihaku/Li Po), "Canto 1" (Homer); Marianne Moore, "Spenser's Ireland"; Dorothy Parker, "Walter Savage Landor"; Hart Crane, "Porphyro in Akron" (Keats), "Cape Hatteras" (Whitman); W. H. Auden, "In Memory of W. B. Yeats." **VOL. 2: POEMS**—Robert Hayden, "A Letter from Phillis Wheatley"; Allen Ginsberg, "Love Poem on Theme by Whitman," "A Supermarket in California" (Whitman); Robert Bly, "Hearing Gary Snyder Read"; Philip Levine, "On the Meeting of García Lorca and Hart Crane"; Adrian C. Louis, "How Verdell and Dr. Zhivago Disassembled the Soviet Union" (Pasternak); Garrett Kaoru Hongo, "Kubota to Miguel Hernandez in Heaven, Leupp, Arizona, 1942"; Thylis Moss, "Interpretation of a Poem by Frost"; Martín Espada, "Hard-Handed Men of Athens" (Shakespeare); Heid E. Erdrich, "The Theft Outright" (Frost), "Some Elsie" (Williams).

MODERN INTERPRETATIONS OF CLASSICAL MYTH, VOL. 1: POEMS—Edwin Markham, "A Look Into the Gulf," William Carlos Williams, "Landscape with the Fall of Icarus"; H.D., "Eurydice," "Helen"; Robinson Jeffers, "Cassandra"; Charles Reznikoff, "Aphrodite Vraina"; Louise Bogan, "Medusa," "Cassandra"; Laura (Riding) Jackson, "Helen's Burning"; Countee Cullen, "Yet I Do Marvel"; W. H. Auden, "The Shield of Achilles"; Muriel Rukeyser, "The Minotaur," "The Poem as Mask." **VOL. 2: POEMS**—Robert Hayden, "O Daedalus, Fly Away Home"; Maxine Kumin, "Pantoum, with Swan"; Derek Walcott, *Omeros*; Louise Glück, *Meadowlands*; Janice N. Harrington, "Falling."

THE POETRY OF LOVE, VOL. 1: POEMS—Walt Whitman, "A Glimpse"; Amy Lowell, "Venus Transiens," "Madonna of the Evening Flowers," "The Weather-Cock Points South,"

“The Taxi”; Gertrude Stein, “Susie Asado”; Angelina Weld Grimké, “A Mona Lisa”; William Carlos Williams, “Asphodel, That Greeny Flower”; Sara Teasdale, “Enough”; Edna St. Vincent Millay, “Love is not blind”; E. E. Cummings, “Thy fingers make early flowers of”; Hart Crane, “Voyages”; Gwendolyn Bennett, “To a Dark Girl”; Countee Cullen, “Tableau”; Kenneth Rexroth, “The Love Poems of Marichiko”; Stanley Kunitz, “Touch Me”; Theodore Roethke, “I Knew a Woman.” **VOL. 2: POEMS**—Robert Duncan, “The Torso”; Allen Ginsberg, “Love Poem on Theme by Whitman”; Robert Creeley, “For Love”; Philip Levine, “For Fran”; Adrienne Rich, “Twenty-One Love Poems”; Audre Lorde, “Outlines”; Judy Grahn, “Carol”; Mark Doty, “The Embrace.”

Preface

This anthology has been compiled at the intersection of aesthetics and history. By “history” I refer not only to literary history but also broadly to national and international history and to current events. Whether responding to the long traumatic story of race relations in the United States, to the devastating record of World War I trench warfare in France, to the unassimilable reality of the Holocaust, or to historically emergent forms of cultural and sexual practice and identity, American poets have been compelling witnesses. Their poetry responds with unique linguistic compression and metaphoric density to both national experience and international events.

The forms of historical testimony and intervention possible in poetry are consistently distinctive and sometimes incomparable. Lived time without these poems, this collection aims to prove, is impoverished time. I offer that claim in keeping with William Carlos Williams’s observation that people die every day for lack of the knowledge available in poems. But poetic witness, at its best, as readers will find, is not designed to offer ready consolation or to make life easier. Unforgettable witness can make life at once richer and more difficult. Too many other anthologies slight the difference poetry can make in historical understanding. As a result, they deny readers the full epistemological, psychological, and aesthetic resources poetry continues to provide. My goal is thus partly corrective.

Yet, to warrant rereading decade after decade poems must meet high aesthetic standards, though no comprehensive anthology of modern and contemporary poetry can do its job by hewing to only one set of aesthetic criteria. An anthologist’s job, I believe, is to combine flexible taste with sound editorial principles. The astonishing and endlessly energetic diversity of American poetry throughout much of its history is one of its strengths, but diversity alone is not a virtue in an anthology. At least for me, all these poems merit our admiration based on their quality, though the terms on which they do so vary. The canon reform movement of the 1970s and 1980s taught us to value and find pleasure in the immensely varied interplay of tradition and innovation that continues to surprise readers of American poetry to the present day. It also made us realize that aesthetic impulses can be local, embedded in particular historical and literary contexts. The challenge is to find the poems from those contexts that manage at once to honor their historical moment and speak to our own.

These are ambitious aims. Underlying them, however, is a conviction that American poetry represents a major contribution to human culture. Proving all this, of course, depends on making hundreds of individual choices about what poems to include. Sometimes I try to represent a poet’s whole career. From Emily Dickinson, Amy Lowell, Robert Frost, Wallace Stevens, and William Carlos Williams to Gwendolyn Brooks, John Ashbery, and W. S. Merwin I offer what I hope are sufficiently generous selections to give a fair picture of those poets’ accomplishments over time. At other

times, I felt a particular period in a career—or even a single long poem or poem sequence—to be so compelling that readers would be best served by concentrating on it. The obvious consensual example is Sylvia Plath’s 1963 *Ariel* poems. But there are many more instances here—from Randall Jarrell’s World War II poems to the fusion of autobiography and history that Michael Harper achieved in the 1970s. I give maximum space to these major achievements at the expense of other fine poems throughout such poets’ careers.

The most extreme choices, however, are the cases in which I devote all or most of a poet’s space to a single text—from Gertrude Stein’s “Patriarchal Poetry,” Edna St. Vincent Millay’s “Sonnets from an Ungrafted Tree,” Melvin Tolson’s “Libretto for the Republic of Liberia,” Kenneth Rexroth’s “The Love Poems of Marichiko,” and Muriel Rukeyser’s “The Book of the Dead” to Aaron Kramer’s “Denmark Vesey,” Kathleen Fraser’s “In Commemoration of the Visit of Foreign Commercial Representatives to Japan, 1947,” and Natasha Trethewey’s “Native Ground.” “Denmark Vesey” combines a dramatic narrative of a potential slave revolt with complex musical, metrical, and formal choices that make for a poem that has nothing comparable in American literary history. The integration of African and European history and culture in “Libretto for the Republic of Liberia,” combined with Tolson’s high rhetorical style has no match I know of save perhaps Derek Walcott’s layered account of Caribbean culture and Western imperialism, despite textual affinities with such diverse texts as Eliot’s *Waste Land*, Pound’s *Cantos*, and Olson’s *Maximus Poems*.

When possible, I added a few short poems to one long one, or at least prefaced a longer, more difficult poem with one that might prove more accessible. “Susie Asado” precedes “Patriarchal Poetry.” Mina Loy’s “(There is no Life or Death)” and “O Hell” come before “Songs to Joannes.” Charles Wright’s “Spider Crystal Ascension” and “Clear Night” precede his “Homage to Paul Cezanne.” Even when I try to represent a whole career, however, I am willing to grant space to longer poems—including William Carlos Williams’s “The Descent of Winter,” Theodore Roethke’s “North American Sequence,” Allen Ginsberg’s “Howl,” Gwendolyn Brook’s “Gay Chaps at the Bar,” Denise Levertov’s “Olga Poems,” and Adrienne Rich’s “Twenty-One Love Poems.” With Marianne Moore I opted for two long poems, “The Octopus” and “Marriage,” because their referential divide between nature and culture makes them inescapable companion poems. I believe there are more long poems and poem sequences in this collection than in any other comprehensive anthology.

On the other hand, in a few cases a lone poem is here not to encapsulate a major career but rather to help capture the spirit of a literary movement. Herman Specter’s “Wiseguy Type,” V.J. Jerome’s “A Negro Mother to Her Child,” and Joseph Freeman’s “Our Age Has Caesars” perfectly embody the cultural commitments of 1930s proletarian poetry and thus help make possible the account of that period mentioned above. Welton Smith’s “Malcolm” is one of the most indicative products of the Black Arts Movement. I point this out here lest readers assume I am making larger claims about the contributions these writers have made to our literary history. On the other hand, Arsenius Chaleco’s “Requiem” is here because it is one of the more powerful examples of American Indian elegies to appear over several decades. What it says about his career we can only guess, since it is the only poem by him known to have

survived. And Tillie Olsen's "I Want You Women Up North to Know," a classic poem about women's work by a writer widely celebrated for her fiction and nonfiction prose, is a compelling poem reprinted here in part to challenge disciplinary notions about the transitory character of topical poetry. It should also encourage readers to think anew about the kinds of cultural and political work a poem can do, for it is unfortunately just as relevant today as it was decades ago. Indeed, given women's working conditions in Asia—and the relationship between their exploitation and those in America who buy the clothing they produce—the poem could also be revised to read "I Want You Women in the West to Know." What kind of difference, we might ask, does poetic language make to a subject like this?

The chronological table of contents is divided between the "modern" and "contemporary" volumes; it divides roughly at 1910 birth dates, but the differentiation is necessarily imperfect. Some careers—both long ones and curtailed ones—notably straddle the divide between modernity and contemporaneity. Muriel Rukeyser began in part as a 1930s poet devoted to labor issues and captured, like so many progressive writers, by the lure of antifascism and the cause of democratic Spain, but she concluded her career decades later by writing key poems speaking for contemporary feminism. Like Rukeyser, Edwin Rolfe began firmly in 1930s culture and politics, but he composed some of our most telling poems against McCarthyism in the early 1950s. As part of an effort to make the two volumes internally coherent, I made a judgment about where the main weight of a poet's reputation fell, thus assigning some poets born in 1910–1913 to the first volume and some born in 1910 to the second.

In addition to a standard chronological table, we provide a topical table of contents. Some critical topics bridge multiple categories. The long American poetic dialogue about the culturally constructed but powerful subject of race that came to a head in the nineteenth-century Abolitionist movement becomes a major feature of twentieth-century poetry. Poets of white, black, Asian, Native American, Latino, and multiple heritages reflect on that history here, interrogating both whiteness and blackness and producing searing statements to be found perhaps nowhere else in our literature—perhaps nowhere else in our culture.

None of the classifications in the topical table of contents are definitive. And there are many topics not listed. You can also read Marianne Moore, Robert Lowell, Denise Levertov, Mona Van Duyn, Gregory Corso, and Ai about marriage. You can compare poems about Helen of Troy by H.D. and Laura Riding, poems about Cassandra by Robinson Jeffers and Louise Bogan. You can gather together poems by Joseph Freeman, Kenneth Fearing, John Beecher, Joseph Kalar, Edwin Rolfe, Sol Funaroff, Muriel Rukeyser, Genevieve Taggard, and Tillie Olsen to revisit the political 1930s. You can read love poems on the list in the topical table of contents, then unsettle the category by reading Edna St. Vincent Millay's "Sonnets from an Ungrafted Tree" or Richard Siken's "A Primer for the Small Weird Loves." Importantly, poets often appear in more than one category, sometimes even contributing to both experimental and formalist traditions. While polemical claims about what constitutes either an experimental or a formalist poem abound—and certainly play a role in literary history—they did not seem to me to have a place in the groupings here. These classifications are designed to be suggestive, inclusive, and exploratory. They are a starting

place for a discussion of these categories. Thus Anthony Hecht's adaptation of traditional poetic forms shares the paragraph with the new forms Langston Hughes invented.

This effort to be receptive to different kinds of open and closed forms matches the realization that both our personal and our institutional evaluations change over time. Ten years ago I thought Joseph Kalar wrote only one important poem. Now I realize he has more than a score of them. For years I missed hearing the special music of "Denmark Vesey." Eventually I coedited Kramer's selected poems. But the material facts of history shift and evolve over time as well. Every literary history and reference work I know dates Native American poetry from the 1960s. Indian texts standing in for poems before then often amounted to transcriptions and adaptations of chants and other oral performances, not infrequently recorded by missionaries or anthropologists. But what every poetry scholar believed, wrote, and taught was not true. Native Americans worked in traditional rhymed and metered forms from the nineteenth century on—but they published them in Indian magazines that never reached the dominant culture. Enough of that stunning history has now been recovered so that I can include the work of six Native American poets who wrote prior to the 1950s. The first three authors in the modern half of the collection are Walt Whitman, Toqua-stee, and Emily Dickinson. The newly recovered Native American poems in the book also force us to reconceive the role of poetry in Native American life, along with any assumptions we may have about what Indians were reading and thinking about in the nineteenth and early twentieth centuries. Two of the poems partly parody widely read poems by white authors, and the poems include references to events elsewhere in the world.

Some of these recovered poems, like Alexander Posey's "The Fall of the Redskin," include historical references no longer part of most Americans' cultural memory and thus benefit from annotation. The most extreme case of this is Tolson's "Libretto for the Republic of Liberia," where the poem is fundamentally inaccessible without extensive notes. We are proud to publish "Libretto" in its first fully annotated version and hope it can gain wider readership as a result. Despite occasionally worrying that a footnote might seem to narrow an allusion's implications, like most text editors I have opted to annotate. It is worth knowing, for example, that Anthony Hecht served in the army and was there when a concentration camp was liberated. That doesn't diminish the power of his Holocaust poems. Perhaps instead it reminds us both that proximity to horror can increase the necessity of witness and that distance from horror complicates our own commitment. On the other hand, on a few occasions, as with Edwin Rolfe's "June 19, 1953," I chose not to annotate the poem, thereby encouraging readers who do not recognize the reference to pause, look it up on the internet, and perhaps ask themselves why they do not already know the answer, why the knowledge has been erased from general cultural awareness.

The arrangement of each poet's work is most often chronological, but I diverge from chronology when doing so made for a more coherent selection. Thus it would have been pointlessly disruptive to have interrupted a group of rather serious poems by Sharon Olds with her witty "The Pope's Penis," so I open her selection with that

irreverent poem instead. One decision about how to represent a poet's work was driven by copyright law. In the case of poems first published in 1922 or earlier, then later revised, we print the earlier version here. That results in recovering earlier and less familiar versions of poems by Amy Lowell, Robert Frost, Marianne Moore, John Crowe Ransom, E. E. Cummings, and Hart Crane. To put matters bluntly, some publishers now charge substantial reprint fees for the post-1922 versions of many poems first published earlier. Staying within budget meant making the strategic choice of opting for the pre-1923 public domain versions of several poems.

On the other hand, some poets responding to the cultural and political climate of the 1960s made public gifts of a few poems either then or in the 1970s by issuing broadsides without copyright notices. That tradition began earlier in the century with poems contributed to the labor movement, but it continued decades later with poems that contributed to the antiwar, feminist, and gay liberation movements. Even poets who copyrighted the majority of their broadsides occasionally selected poems for public domain distribution. In the early part of the century, neither Edwin Markham nor Vachel Lindsay ever copyrighted their broadsides.

The illustrated version of Markham's "The Man with the Hoe" was first published as an insert in the *San Francisco Examiner* in 1899. Lindsay distributed his two-panel "Drink for Sale" broadside at a July 29, 1909, anti-saloon lecture in Springfield, Illinois. Decades later, Allen Ginsberg's "Rain-wet Asphalt Heat, Garbage Curbed Cans Overflowing" would be issued as "a free poem" from Detroit's Alternative Press, and Robert Bly's Unicorn Broadside version of "Hearing Gary Snyder Read" would be labeled "may be reproduced without permission." Such notices underlined the legal status of poems published without copyright notice from 1923 to 1976. "The Form Falls in on Itself" by David Ignatow (1914–1997) was one of two Ignatow broadsides with lettering by Wang Hui-Ming distributed in 1971. The following year Hui-Ming collected a series of his broadside poems by various authors in his book *The Land on the Tip of a Hair: Poems in Wood*. Hughes's "Christ in Alabama" was illustrated by his longtime companion Zell Ingram; the illustrated version appeared in *Contempo* in 1931. Charles Henri Ford's "Serenade to Leonor" is illustrated with paintings by Leonor Fini. Alan Halsey's illustrated version of Gary Snyder's "O Mother Gaia" was issued by Glenn Storhaug at Five Seasons Press. Ginsberg's "Kraj Majales" was illustrated by Robert LaVigne, his "Moloch" by Lyn Ward. The illustrations to Lindsay's "Drink for Sale" and "The Virginians Are Coming," Ginsberg's "Consulting I Ching Smoking Pot Listening to the Fugs Sing Blake" and Richard Wilbur's "A Difference" are by the poets themselves. Everson's "A Canticle to the Waterbirds" has a woodblock version of a heron by Daniel O. Stolpe. Except for "Christ in Alabama," which is reproduced (in a form restored by the editor) from the copy in the rare books collection at the University of Illinois at Urbana–Champaign, all the illustrated poems come from the editor's personal collection.

A vast amount of critical commentary and historical background for the poets and many of the poems included here can be found on the website we have been constructing since 1999. Hundreds of poems have individual entries with extensive commentary devoted to them. Titled Modern American Poetry Site (MAPS), it was

originally constructed at www.english.uiuc.edu/maps. It is now being reconstructed as a database at:

www.maps.english.illinois.edu

The website's first incarnation was designed by Matthew Hurt and edited by Cary Nelson and many other scholars. Bart Brinkman has now joined me as overall editor and designer of MAPS. The site is open to all and widely used by hundreds of thousands of poetry readers across the world. It includes scores of new essays published there for the first time, along with unique photo arrays that supplement the commentary on Angel Island, the Great Depression, the Holocaust, World War II, and the subject matter of many other poems. Detailed individual background essays for many of the individuals mentioned in particular poems can be found there as well.

My first appreciation is due Oxford University Press for offering me the opportunity to revise and update the anthology. Sincere thanks is also due the long list of poets, literary agents, and publishers who worked with us to make this edition possible. Special thanks go out to Philip Levine, without whose timely intervention on behalf of the book's uniquely progressive aims—aims Oxford University Press consistently supported—the project would quite simply have failed.

As part of its review process, Oxford solicited a number of very helpful comments about the first edition. A new set of comments arrived in response to the draft table of contents for this revised edition. My thanks to all those who took the time to offer their suggestions: [ADD NAMES]

CHANGES TO THE SECOND EDITION

As the law requires, we conclude with a brief summary of the changes to the second edition of this anthology. Forty-four named poets are new to the second edition, along with several anonymous poets who carved poems on the walls of Angel Island. We have continued the practice we established over a decade ago of including poets who will be unknown to many readers. If the little-known poets of the first edition are now better known, I expect some of the poets new to this edition will once again represent fresh discoveries for most readers. Perhaps their work will spread to other collections as a result. The first edition was the only anthology to include Edwin Rolfe in over half a century; you can now find his poetry in over twenty collections. On the other hand, we repeated our earlier decision to omit songs. A full and fair representation of American song would have required another hundred pages. Unable to do the tradition justice, I chose not to do it at all. Are there a few poets who would have a more generous selection if their publishers did not demand such exorbitant reprint fees? To be sure. As I will argue in a separate essay, modern poetry anthologies will soon become financially impossible unless escalating reprint fees are moderated. But overall I believe this anthology more than fulfills its aims. Only one poet has been dropped—because we were unable to reach the holder of rights to his work. A remarkable ninety-one poets have had the selection of their work expanded. Over 350 poems are new to the book. The topical table of contents is a new feature as

well. And the sheer fact of increased length has led us to divide the book into two volumes, modern and contemporary, though, as the topical list demonstrates, there are many fruitful comparisons and contrasts to be made between poems in the two volumes and several traditions that run through both halves of the anthology. Here, in a convenient bulleted list, are the highlights of the second edition:

- **New poets:** Too-qua-stee/Dewitt Clinton Duncan, W. E. B. Du Bois, Stephen Crane, Alexander Posey, Sara Teasdale, Elinor Wylie, Ruth Margaret Muskrat, Arsenius Chaleco, Lynn Riggs, W. H. Auden, Mary Cornelia Hartshorne, Taro Katay, Kyokusui, Oshio, Barbara Guest, Aaron Kramer, Jack Kerouac. Donald Justice, Derek Walcott, Kathleen Fraser, William Heyen, Lyn Hejinian, Thomas James, Timothy Steele, Albert Goldbarth, Charles Bernstein, Jorie Graham, Andrew Hudgins, Alberto Rios, Lorna Dee Cervantes, Li-Young Lee, Atsuro Riley, Claudia Rankine, D. A. Powell, Heid E. Erdrich, Natasha Trethewey, and Richard Siken.
- **Expanded selections by:** Emily Dickinson, Edwin Markham, Edgar Lee Masters, Edwin Arlington Robinson, James Weldon Johnson, Amy Lowell, Gertrude Stein, Robert Frost, Carl Sandburg, Vachel Lindsay, Wallace Stevens, Georgia Douglas Johnson, Anne Spencer, William Carlos Williams, Ezra Pound, H.D., Robinson Jeffers, Marianne Moore, T. S. Eliot, Archibald MacLeish, Dorothy Parker, Charles Reznikoff, John Wheelwright, Louise Bogan, Hart Crane, Yvor Winters, Sterling A. Brown, Laura (Riding) Jackson, Langston Hughes, Arna Bontemps, Gwendolyn Bennett, Countee Cullen, Lorine Niedecker, John Beecher, Robert Penn Warren, Stanley Kunitz, Joseph Kalar, Theodore Roethke, George Oppen, Edwin Rolfe, Sol Funaroff, Charles Henri Ford, Charles Olson, William Everson, Robert Hayden, Weldon Kees, William Stafford, Dudley Randall, Thomas McGrath, Robert Lowell, Gwendolyn Brooks, William Bronk, Richard Wilbur, Anthony Hecht, Bob Kaufman, Maxine Kumin, Paul Blackburn, Frank O'Hara, James Wright, John Ashbery, Galway Kinnell, W. S. Merwin, Anne Sexton, Philip Levine, Adrienne Rich, Etheridge Knight, Henry Dumas, N. Scott Momaday, Mark Strand, Charles Wright, Ishmael Reed, Robert Pinsky, Robert Hass, Sharon Olds, Louise Glück, Paul Violi, Adrian Louis, C. D. Wright, Carolyn Forché, Garrett Kaoru Hongo, Rita Dove, Jimmy Santiago Baca, Anita Endrezze, Ana Castillo, Mark Doty, Louise Erdrich, Thylas Moss, Patricia Smith, Marilyn Chin, Sesshu Foster, and Martin Espada.
- **Topical table of contents.**
- **New (previously unpublished) translations and an expanded selection of Angel Island poems.**
- **Previously unpublished poems by Gwendolyn Bennett.**
- **Expanded sections of illustrated poems:** new illustrated poems by Vachel Lindsay, Charles Henri Ford, Allen Ginsberg, William Everson, David Ignatow, W. S. Merwin, Gary Snyder, and Richard Wilbur.
- **New special section:** wartime poems by William Butler Yeats, Edward Thomas, Siegfried Sassoon, Isaac Rosenberg, and Wilfred Owen to compare with their American counterparts.

The author wishes to thank the following reviewers who provided feedback for this book:

Dorothy Barresi, California State University–Northridge; **Anthony Cuda**, University of North Carolina–Greensboro; **Joseph Duemer**, Clarkson University; **Cathy E. Fagan**, Nassau Community College; **Louis Gallo**, Radford University; **Siân Griffiths**, Piedmont College; **Christine Hume**, Eastern Michigan University; **Ruth Jennison**, University of Massachusetts; **Linda A. Kinnahan**, Duquesne University; **Elizabeth Majerus**, University of Illinois Laboratory High School; **Brian McHale**, Ohio State University; **Peter Nicholls**, New York University; **Rhonda Pettit**, University of Cincinnati; **Paul Robichaud**, Albertus Magnus College; **Catherine A. Rogers**, Savannah State University; **Jennifer Ryan**, Buffalo State College; **Eric Murphy Selinger**, DePaul University; **Heather H. Thomas**, Kutztown University of Pennsylvania.

VOLUME ONE

MODERN AMERICAN POETRY