

CONTENTS

<i>A Note to the Reader</i>	// xi
Introduction	// 1
Ghostly Music in the Air	// 15
Everyone Sang	// 34
<i>L'infinito</i>	// 53
<i>Einen reinen Vorgang</i>	// 69
The Grief That Does Not Speak	// 92
The Power of the Visible	// 107
A Very Young Policeman Exploding	// 127
An Old Chaos of the Sun	// 149
<i>Weltenton</i>	// 162
<i>La razón poética</i>	// 180
Why Look at Animals?	// 206
A Stony Invitation To Reflect	// 234
A Golden Age of Poetry and Power	// 250
Where Turtles Win	// 275
<i>Sólo tú, alma mía</i>	// 293
Like a Striped Pair of Pants	// 306
Tantalus in Love	// 325
A Gift to the Future	// 356
The Panic of the Adversary	// 369
The Bat-Poet	// 386
To Reclaim Lost Space	// 400
A Towering Strangeness	// 418
The Poets in Ghana	// 440
Notes	// 463
Select Bibliography	// 479
Acknowledgements	// 485
Index	// 487

INTRODUCTION

[...] it has been shown, as well as the narrow limits assigned them would permit, that what is called poetry, in a restricted sense, has a common source with all other forms of order and of beauty, according to which the materials of human life are susceptible of being arranged, and which is poetry in an universal sense.

Percy Bysshe Shelley

AS A YOUNG MAN in the 1910s, the poet and travel writer Osip Mandelstam joined the Acmeist group, a loose affiliation of writers who met regularly at St Petersburg's Stray Dog Café until the authorities closed it down in 1915. The group's founders, Nikolay Gumilev and Sergei Gorodetsky, set as their programme a rejection of the decadence and excess of the Symbolist Movement, with its exclusivist mystique rooted in the music of Wagner, Nietzschean philosophy and the writings of Fyodor Tyutchev, whose finest work, 'Silentium', was a key influence:

How can a heart expression find?
How should another know your mind?
Will he discern what quickens you?
A thought once uttered is untrue.
Dimmed is the fountainhead when stirred:
drink at the source and speak no word.

THE MUSIC OF TIME

Live in your inner self alone
within your soul a world has grown,
the magic of veiled thoughts that might
be blinded by the outer light,
drowned in the noise of day, unheard ...
take in their song and speak no word.¹

This mood of mystical withdrawal from the public realm, compounded with the sometimes wilful obscurity of second-wave Symbolists such as Vyacheslav Ivanov and Andrei Bely, provoked Gumilev and his friends (the group included such future luminaries as Mikhail Kuzmin, Anna Akhmatova and Georgiy Ivanov) to propose a new poetic art, based on clarity of expression and a new foregrounding of the image as subject, that invites comparison both with the poetic philosophy of Ezra Pound and T. E. Hulme, and with the William Carlos Williams of ‘The Red Wheelbarrow’. Like many such groups, however, the Acmeists were something of an odd mix, aligning Gumilev’s high rhetoric and penchant for exoticism with the tight, near-Minimalist work collected in Mandelstam’s first volume, *Stone* (first published in 1913), and Akhmatova’s elegant and economical love lyrics. Mandelstam was never entirely comfortable with the group, and eventually he set out on his own path, but before he did so, he wrote a manifesto-like document, *The Morning of Acmeism*, in which he declared: ‘To exist is the artist’s greatest pride. He desires no other paradise than existence [...] Love the existence of the thing more than the thing itself and your own existence more than yourself: that is Acmeism’s highest commandment.’ It is a remark that he is reported to have made at public meetings on several occasions, however, that most resonates for us now. Asked to define the essence of Acmeism, Mandelstam’s response summed up everything he believed about this new, post-Symbolist, philosophically engaged aesthetic: Acmeism, he said, was ‘homesickness for a world culture’. That may have pleased at least some of his audience, but it was anathema to the new Bolshevik regime – and most of Acmeism’s principal adherents soon fell to the Bolshevik

Terror. (Gumilev, who made no attempt to conceal his contempt for the Bolsheviks, was executed in 1921; Ivanov went into exile, where he waged a long-running dispute with Nabokov; Anna Akhmatova survived, but the regime punished her indirectly by persecuting her son with Gumilev, Lev Nikolayevich, who would spend the best part of eighteen years, off and on, in Stalin's labour camps.)

Mandelstam, meanwhile, quickly attracted the attention of the NKVD and, though it has been claimed that he was protected, briefly, by Stalin himself (who had started out as an aspiring poet), he suffered a series of exiles and imprisonments before finally vanishing in the 1930s into a Soviet labour camp, where he is presumed to have died. A few years before that, from yet another period of exile in Voronezh, he would write a poignant rider to that youthful expression of love for the mere fact of existence, a love that transcends even the attachment to self. 'My desire', he said, 'is not to speak about myself but to track down the age, the noise and the germination of time. My memory is inimical to all that is personal.'² It was a sentiment that he had expressed in various forms throughout his brutally truncated career, perhaps most elegantly in the 1923 poem 'The Age':

To free the age from its confinement,
To instigate a brand new world,
The discordant, tangled days
Must be linked, as with a flute.*

Sadly, the new world that Mandelstam had in mind was as different from Stalin's as it was possible to be. Yet that image of the flute remains and, occurring as it does in lines by a poet who, in 1914, could capture the song of 'orioles in the woods' in a string of singing vowel sounds,[†] it seems not overly fanciful to imagine

* Translation by Marc Adler.

† Есть иволги в лесах, и гласных долготы
В тонических стихах единственная мера,
Но только раз в году бывает разлита

that we can hear that flute still, weaving the tangled days together, transforming the noise of time into a kind of music.



As the grinding wheels of the Industrial Revolution transmogrified into the ever-shifting cityscapes of modernity, the noise of time would be made manifest in any number of ways, of which the First World War and the Bolshevik Revolution were among the most extreme. Anna Akhmatova captured it from the Russian perspective in a poem that marked the outbreak of war with Germany, 'In Memoriam, July 19, 1914':

The hushed road burst in colors then, a soaring
Lament rose, ringing silver like a bell.
And so I covered up my face, imploring
God to destroy me before battle fell.

And from my memory the shadows vanished
Of songs and passions – burdens I'd not need.³

Here, Akhmatova seems to be saying, the preoccupations of her youth (poetry, love, music) would no longer be required, as new burdens were imposed on a desperate people. Those earlier burdens had been light, part of the dailiness of life – and they had been of her own choosing. Now, the pressure was to come from outside, and it would not be optional.

Meanwhile, the chaos being wrought by war, revolution and the rise of fascism would give rise to similar sensations of helplessness and inevitability elsewhere. All of a sudden, history, once conceivable as an ordered narrative, was transformed, in Walter Benjamin's vision, into tragic allegory:

В природе длительность, как в метрике Гомера.
Как бы цезурую зияет этот день:
Уже с утра покой и трудные длинноты,
Волы на пастбище, и золотая лень
Из тростника извлечь богатство целой ноты.

The Angel of History must look just so. His face is turned towards the past. Where we see the appearance of a chain of events, he sees one single catastrophe, which unceasingly piles rubble on top of rubble and hurls it before his feet. He would like to pause for a moment so far as to awaken the dead and to piece together what has been smashed. But a storm is blowing from Paradise, it has caught itself up in his wings and is so strong that the Angel can no longer close them. The storm drives him irresistibly into the future, to which his back is turned, while the rubble-heap before him grows sky-high. That which we call progress is this storm.⁴

Elsewhere still, as the cacophony persisted and grew, conservative writers and artists tried to draw together the wisps of an acceptable canon, in hopes of securing some fragments they might shore against their ruin. That fear of cultural collapse was to continue well into the century; here, for example, the English artist-writer Wyndham Lewis recalls his own formulation of a highly Eurocentric canon in his autobiographical sketch *Rude Assignment*:

Darwin, Voltaire, Newton, Raphael, Dante, Epictetus, Aristotle, Sophocles, Plato, Pythagoras: all shedding their light upon the same wide, well-lit Greco-Roman highway, with the same kind of sane and steady ray – one need only mention these to recognize that it was at least excusable to be concerned about the threat of extinction to that tradition.

For a difficult period, it seemed clear that the response of art to the pandemonium of modernity would be entirely defensive, the proposal of a self-defeating museum culture, with values defined by a polite coterie of patrons and trustees who could not see beyond their own social class and culture (or, for that matter, gender and race).

This conservative retreat to higher ground was not universal, however. In fact, many poets relished the challenges of modernity and regarded the winds of historical change as advantageous

to the creation of new ways of seeing, breaking the limits that had been imposed by the class and societal boundaries that men like Wyndham Lewis thought so essential to the continuance of a laudable culture. William Carlos Williams, a keen socialist who spoke out against the poverty and degradation he saw as a general practitioner in Rutherford, New Jersey, spoke of a new 'American idiom' that would allow poets in the United States to break away from received European forms (as a previous generation of innovative prose writers, such as Melville and Hawthorne, had done in fiction, creating a new kind of novel as they went), while an intrepid band of mostly self-educated working-class writers came to feel sufficiently liberated by social change to write and publish in areas and outlets they had rarely been able to access in the past. As they did so, they were eager to offer the social critiques that had been suppressed for so long; here, for example, Clifford Chatterley's prejudice against working people is allowed to speak for itself, in D. H. Lawrence's *Lady Chatterley's Lover*:

And don't fall into errors: in your sense of the word, they are not men. They are animals you don't understand, and never could. Don't thrust your illusions on other people. The masses were always the same, and will always be the same. Nero's slaves were extremely little different from our colliers or the Ford motor-car workmen. I mean Nero's mine slaves and his field slaves. It is the masses: they are the unchangeable.

And here is Langston Hughes, in a poem simply entitled 'Question', subjecting race relations in America to a new kind of scrutiny:

When the old junk man Death
Comes to gather up our bodies
And toss them into the sack of oblivion,
I wonder if he will find
The corpse of a white multi-millionaire
Worth more pennies of eternity,
Than the black torso of
A Negro cotton-picker?⁵

At the same time, all across Europe and the Americas, those who could entertain notions of tradition that were more fluid than those espoused by the old guard started to assimilate the changes and to respond imaginatively (as opposed to merely reacting). Thus, while he could be accused of the benefit of hindsight, the poet Eugenio Montale was only summarising a lifelong commitment to intellectual integrity when he described (and carefully qualified) this response in his Nobel speech of 1975: 'I have always knocked at the door of that wonderful and terrible enigma which is life', he said, going on to add: 'I have been judged to be a pessimist, but what abyss of ignorance and low egoism is not hidden in one who thinks that Man is the god of himself and that his future can only be triumphant?'



But how had time come to be so noisy in the first place? There had always been wars; there had always been poverty and prejudice. What had been lacking, however, was the intense regulation of day-to-day life that the *measurement* – and, eventually, the industrialisation – of time imposed.

The first human communities had calculated time, on one level, by looking up to the sun and the moon and, on another, by observing the changes in the natural world as they happened, sometimes in minute detail. Even later, when time was measured by human-made devices, the images that governed the hours and days were organic: the flow of water in a clepsydra, the movement of a shadow across the face of a sundial, sand trickling steadily through the neck of an hourglass. The first mechanical clocks did not appear in Europe until late in the thirteenth century, and for a long time they were too large to be located anywhere but in churches and other public spaces. The first pocket watches appeared in the sixteenth century; the first mechanical alarm clock was patented by the French inventor Antoine Redier in 1847. By that time, rumblings from the Efficiency Movement were being heard in the halls of industrial power, and by the 1880s

the new system of scientific management began introducing such 'improvements' in labour practices as Frederick Winslow Taylor's time-and-motion studies. So it was that humanity's experience of measured time progressed from water flowing through a clay funnel to the steady ticking of town hall clocks and, finally, to the digitisation of everything – and as that process continued, our analogues for time and space became more and more remote from the physical world. Alongside the noise of time as manifested in war and the industrialisation of the land, we came to inhabit a world of infinite temporal subdivisions, a lifetime of shift-work and comfort breaks, of upload times and nanoseconds. Now, for too many, the daily round is a long monotone dictated by the mobile phone and the online schedule, a condition of voluntary servitude that allows us, by 'checking in' continuously, to verify the validity of our existence. It is interesting, then, to think that Montale, who so valued the fabric of daily life, should have summarised this condition so perfectly as far back as 1962, when he remarked, in a mood of darkest irony:

It is not true that man is too mechanised, the fact is that he is not mechanised enough. If, one day, he is absorbed and interpenetrated entirely by the universal mechanical order, ideas of freedom and its lack will lose all meaning, for this new man will no longer feel any need to question himself about his destiny, while words like philosophy and art will be forgotten, as the human being (if we can still call him by that name) will come to attain that functional contentment that is the only happiness of which he is capable.⁶

This conclusion was not reached impulsively, or without a long history of evidence, however; what we know most surely about modernity is that it exponentially hastened an industrialisation process that began with the appearance of the Albion flour mills in Lambeth that William Blake so prophetically decried in 'Jerusalem'. Soon Marx and Engels were adding to the prophetic choir,

declaring (in *The Communist Manifesto* of 1848): ‘All that is solid melts into air, all that is holy is profaned.’ The only valid response to all this noise, however, was not pessimism – an accusation that, in the end, Montale quietly refuted – but that highly singular kind of hope that only flourishes in the absence of optimism. And while this will sound contradictory, it is, nevertheless, significant – for optimism has never been a very sound position from which to work, strategically; it usually operates by blinding us to the real parameters of hope, which only come clear when, as Marianne Moore notes in ‘The Hero’, we have ‘to go slow’:

tired but hopeful –
hope not being hope
until all ground for hope has
vanished; and lenient, looking
upon a fellow creature’s error with the
feelings of a mother – a
woman or a cat.⁷

The twin heroic attributes of which Moore speaks – hope *in extremis* and a form of leniency that is not indulgent so much as informed by a radical responsibility towards our fellow creatures – are the two attributes that strike me as most interesting in the poetry I have chosen, from a wide range of possibilities, to explore in this book.

These poets, to whom I have had sometimes repeated recourse, are rarely optimistic, but they are, nevertheless, creatures of hope, and this is what makes even the least political of them actively dissident, in the best sense of the word. For, unlike optimism, hope is always an act of courage, even when it is contradicted by every rule of logic. Add to this that optimism is a personal concern, while hope is general – and truly inclusive. Optimism speaks of the individual or her kin; hope speaks for the species as a whole.

That said, I have no wish to take issue with Dylan Thomas when he refuses to accept that ‘poets must have positions – other

than upright'.* I agree that what matters most in a poem is its music and how it refreshes the language, strengthening it against the abuses of the unscrupulous and the careless, and allowing it to retain its ability to enchant, to invoke and to particularise in ways that mere denotation, or the sometimes reductive language employed by salesmen, politicians and Gradgrindly industrialists, all too often curtails. The first task, the first impulse, of the poet is an effort at a very specific kind of speech – and, as T. S. Eliot says, in 'Little Gidding': 'Since our concern was speech [...] speech impelled us/ To purify the dialect of the tribe.' Unlike the usual linguistic resources we draw on to describe and delimit and so navigate our environment, that particular form of speech is able to draw on intuition and invocation and all the other as yet unnamed faculties that scientific orthodoxy deems frivolous or unreliable. As Shelley argues, in *A Defence of Poetry*:

Poetry, as has been said, differs in this respect from logic, that it is not subject to the control of the active powers of the mind, and that its birth and recurrence have no necessary connection with the consciousness or will. It is presumptuous to determine that these are the necessary conditions of all mental causation, when mental effects are experienced unsusceptible of being referred to them.

Nevertheless, even poets whose most pressing engagement is with the language are still, by that very token, engaged. To purify the dialect, to enrich the language, to resist those who would let speech slide into mere gossip or drivelling, is also political. To imagine otherwise is to be self-deceived.



* Indeed, discussing the position of Welsh poets in particular during a 1946 radio broadcast, he made what, for many, is so decisive an argument that only the most determinedly ideological reader would seriously dispute him: 'It's the poetry, written in the language which is most natural to the poet, that counts, not his continent, country, island, race, class, or political persuasion.'

Hope is of the essence, then, for all poets. We might even say that to make a poem at all is an act of hope. Yet while it is one thing to diagnose the damage done to the land, or to the language, by the noise of time (and by its quieter, more monotonous undertones), it is another to find, if not solutions, then some means by which to re-interpret all this noise and so make of it a kind of music. For many, in fact, this will seem an unreasonable task, requiring not so much mental fight and informed hope as an out-and-out miracle. That may be true – but if this book is to be anything more than a history of twentieth century poetry that even the most casual observer will see as unashamedly partial (in both senses of the word), I feel it must at least try to offer some kind of response to the challenge posed by the American anarchist poet and publisher Lawrence Ferlinghetti when he said that ‘the state of the world calls out for poetry to save it’. This will seem absurd to many. How can poetry, a neglected, even derided art, save anything? According to some observers, it can’t even save itself from creeping Bowdlerisation and gimmickry. But then, as any musician knows, you can play a tune badly and the music remains unharmed. For every arts page feature that proclaims the death of poetry, a new poem emerges, miraculously, into a supposedly indifferent world. Whenever an oddly gleeful-sounding piece claims that ‘Poetry is going extinct, government data show’, pointing out that poetry is now less popular than jazz, ‘singing with others’ and even knitting, I pick out another journal from the news-stand and read the latest offering from Robert Wrigley, or Jorie Graham, or I chance upon a poet I have never read before, someone from Chad or Ecuador who is rediscovering a buried tradition and, in so doing, renewing mine – and I remind myself that, while it would be easy to get upset by all this flummery, we have to remember that it is a calculated distraction, just more noise to add to the general cacophony.

With all these distractions playing out in the public sphere, then, this book is intended to examine the different ways in which poets have responded to the noise of time, loud or insinuating, global or local, farcical or tragic. As we have seen, many erected elaborate

but essentially rearguard defences against what they perceived as impending catastrophe, and that is understandable. Yet the writers who have most interested me have been those who made it their project to transform the cacophony into some kind of new and more inclusive music – and, in doing so, created new harmonies, new forms and new ways of seeing. And though poetry as a discipline needs no external, and certainly no *societal* justification (any more than astronomy, dance or singing with others does), I will argue that, as music-making is a way of making sense of noise, of giving noise order, so poetry is a way of ordering experience, of giving a meaningful order to lived time – and that that process of ordering could be summed up in a phrase from the Old Irish, a phrase that is first found in a tale of the Fianna-Finn, who, during a break from hunting, begin to debate what might constitute ‘the finest music in the world’. One man says it is ‘The cuckoo calling from the tree that is highest in the hedge’, while others jump in to suggest ‘the top of music is the ring of a spear on a shield’, ‘the belling of a stag across water’, ‘the song of a lark’ and ‘the laugh of a gleeful girl’. Finally, they turn to their chief, Fionn, and ask him what he would choose, to which he replies: ‘The music of what happens ... that is the finest music in the world.’

The music of what happens. What better way of talking about the life of home and circumstance and local region that, so far, is the only alternative to conflict that we have discovered (for, let a person learn to value what is at hand, and he or she is less likely to go out looking to steal from others)? Another way of expressing this idea might be Randall Jarrell’s notion of ‘the dailiness of life’ as a deep source of cool, life-giving water that we cannot necessarily summon at will but receive by grace, when the wheel of this world turns ‘of its own weight’. This dailiness of life comes under a variety of different rubrics by way of different cultures and different poets, but there is a consistency, in their emphasis on the everyday as a meaningful alternative to conflict, that runs across the board. What matters is the music of what happens (the given, the natural, the everyday, the free) as an expression of a quality not only of, but also *in*, life.

When I began work on this book, I wanted to write something like a defence of poetry, in the spirit, if not exactly the letter, of Shelley's essay of that name, which appeared not quite two hundred years ago, an elegant and justly renowned treatise on the power poetry has to purge 'from our inward sight the film of familiarity which obscures from us the wonder of our being'. Back in 1821, Shelley composed his *Defence* as 'an antidote' to *The Four Ages of Poetry*, in which his friend Thomas Love Peacock rather wittily opined that 'in whatever degree poetry is cultivated, it must necessarily be to the neglect of some branch of useful study: and it is a lamentable spectacle to see minds, capable of better things, running to seed in the specious indolence of these empty aimless mockeries of intellectual exertion.' As if this were not enough, he went on to assert that

mathematicians, astronomers, chemists, moralists, metaphysicians, historians, politicians, and political economists [...] have built into the upper air of intelligence a pyramid, from the summit of which they see the modern Parnassus far beneath them, and [...] smile at the little ambition and the circumscribed perceptions with which the drivellers and mountebanks upon it are contending for the poetical palm and the critical chair.

Shelley's response to all this was to claim, famously:

It is impossible to read the compositions of the most celebrated writers of the present day without being startled with the electric life which burns within their words. They measure the circumference and sound the depths of human nature with a comprehensive and all-penetrating spirit, and they are themselves perhaps the most sincerely astonished at its manifestations; for it is less their spirit than the spirit of the age. Poets are the hierophants of an unapprehended inspiration; the mirrors of the gigantic shadows which futurity casts upon the present; the words which express what they understand not; the trumpets which sing to battle, and feel not what they

inspire; the influence which is moved not, but moves. Poets are the unacknowledged legislators of the world.

Is Shelley right? Or are the crafters of verse and metaphors wasting time that could be better employed serving technology? Can poetry save the world, as Ferlinghetti suggests? This will sound quixotic, but I have to say, not only that it can, but that it *does*. Poetry saves the world every day. It is how we declare our love for things and for the other animals; it is how we remember, in spite of a constant diet of 'hard' science, that the 'invisible' informs the visible in ways beyond our direct telling; and it is how we nurture hope, cradling it in words and music as a hand cradles a flame against the wind. It is how we define ourselves as something more than a mechanical being for whom 'the chief good and market of his time / Be but to sleep and feed' (and make money). This is what we are; this is what we do. We make culture. It doesn't matter if it's poetry or baseball or German Expressionism, but some kind of magic is what we are here to perpetrate. For the most part, we do the other things (the money stuff, the daily round of chores and obligations, the rendering unto Caesar) so that we can have some kind of poetry in our lives and, no matter how powerful or rich or privileged they are, we pity those who either do not have it or who possess it as an acquired thing, a badge of authority or status, a gaudy ornament or a mere entertainment. Poetry is how we give shape to our griefs, the better to see and measure and, in time, heal them, winding them, along with our quotidian pleasures and our reasons for joy, into the fabric of history, both personal and common, folding each individual experience of place and time into the shared music of what happens.

INDEX

A

- Acmeism, 1–2, 357
Adams, Gerry, 429
'Adlestrop' (Thomas), 402–3
'Adonais: An Elegy on the
Death of John Keats'
(Shelley), 21n
Adorno, Theodor W., 18, 243,
246
Aeschylus, 381–3
 Agamemnon, 381–3
Aesop's *Fables*, 215–17
Aesthetics (Hegel), 18n
African poets, 446–51
'After Auschwitz' (Sexton),
243–4
'After Reading Wang Wei, I Go
Outside to the Full Moon'
(Wright), 319n
Agamemnon (Aeschylus), 381–3
'Age of Aquarius' (song), 318
'Age, The' (Mandelstam), 3
Agee, James, 289
Ahora (Champourcín), 194
Air-Conditioned Nightmare, The
(Miller), 277
Akhmatova, Anna, 2–4, 251,
261–2, 361n
 'In Memoriam, July 19, 1914',
4
Alberti, Rafael, 184–5, 189
 'Balada de lo que el viento
dijo', 184–5
Alcibiades I (Plato), 203–4
Aleixandre, Vicente, 189
Alexander, Michael, 241
Alexeyev, Mikhail, 262
Alexie, Sherman, 228–9
Alhambra, Granada, 457
Ali, Muhammad, 215
Alice's Adventures in Wonderland
(Carroll), 392
'All is Well' (Putnam), 310
Allan, Lewis, 378
Allen, Lewis, 271
Alonso, Dámaso, 189
'Alta Traición' (Pacheco),
290–92
Altolaquirre, Manuel, 189, 193
'America' (Smith), 282n
American Friends Service
Committee, 249n

- Ammons, A. R., 120–26, 158*n*
‘Corson’s Inlet’, 120–26, 158*n*
- Anderson, Sherwood, 277
- de Andrade, Carlos Drummond,
361
- Anglo-Saxon Chronicle, 284
- animals, 206–33
- ‘Anthem for Doomed Youth’
(Owen), 40
- anti-Semitism, 29, 172, 236, 239,
247–8, 455
- Apollo* 17, 176
- Argentina, 293–304
- ‘Argonauts’ (Seferis), 37*n*
- von Arnim, Achim, 96
- Arnold, Matthew, 54
- ‘As I Walked Out One Evening’
(Auden), 335–6
- ‘At First Sight’ (Graves), 329
- ‘At the Grave of Henry
Vaughan’ (Sassoon), 52*n*
- Auden, W. H., 18–25, 27, 242, 270,
334–6
‘As I Walked Out One
Evening’, 335
‘Elegy for J.F.K.’, 270
‘In Memory of W. B. Yeats’,
18–25
‘Tell Me the Truth about
Love’, 334–5
- Audry, Jacqueline, 343*n*
- Auschwitz, 18, 243–6
- ‘Autumn Ploughing’ (Masefield),
402
- B**
- ‘Babi Yar’ (Yevtushenko), 29
- ‘Balada de lo que el viento dijo’
(Alberti), 184–5
- ‘Balada de los lugares olvidados’
(Orozco), 299–300
- Baldwin, James, 369, 376, 378
- Baraka, Amiri, 376, 384
‘Black Art’, 376
- ‘Base Details’ (Sassoon), 43
- baseball, 283–6
- ‘Baseball Canto’ (Ferlinghetti),
283–7
- Bastiat, Frédéric, 241
- Bat-Poet, The* (Jarrell), 395–7
- Bate, Jonathan, 29
Song of the Earth, 29
- Bavaria, Germany, 164–5, 169
- BBC (British Broadcasting
Corporation), 234
- Beach Boys, 322
‘California Calling’, 322
- Beat writers, 255, 260, 277, 282
- Beatles, The, 308, 325
‘Hard Day’s Night’, 308
‘Help!’, 308
‘I Saw Her Standing There’,
325
‘Love Me Do’, 325
Please Please Me, 325
- Becker, Paula, 75
- Beckett, Samuel, 21, 287, 356, 358
- Beerbohm, Max, 442
- bees, 216–17
- Behan, Brendan, 447
- Bellows, George, 279
- Bely, Andrei, 2
- Benjamin, Philip, 264
- Benjamin, Walter, 4

- Berger, John, 206, 227–30, 357
‘Why Look at Animals?’, 227–8
- Berlin, Germany, 15–17, 31, 178–9
- Berry, Wendell, 268–9
‘November Twenty-Six 1963’,
268–9
- Bible, 118, 127*n*, 308
Daniel, 226, 231
Deuteronomy, 239
Ecclesiastes, 238*n*
Exodus, 239
John, 155, 232
Leviticus, 239
Luke, 220–21
Matthew, 153, 158, 274, 353*n*,
362–4
Psalm 103, 416
Psalm 110, 222
- Big Short: Inside the Doomsday
Machine, The* (Lewis), 239*n*
- Big Time Buck White* (musical),
215
- Bingen, Hildegard von, 80*n*
- Birdland Jazz Club, New York,
377
- Birth of the Cool, The* (Davis),
377
- Bishop, Elizabeth, 38
- Bitches Brew* (Davis), 127
- ‘Black Art’ (Baraka), 376
- Black Arts Repertory Theatre/
School, 375
- Black Panthers, 380–83
- Blake, William, 8
‘Jerusalem’, 8
- Blick ins Chaos* (Hesse), 243
- Blood Wedding* (Lorca), 201*n*
- Bly, Robert, 277–81, 287–8, 447
‘The Great Society’, 277–81
The Light Around the Body, 277
‘Body and Soul II’ (Wright), 321*n*
- Boey, Kim Cheng, 440–46
‘Clear Brightness’, 443–6
Gull between Heaven and Earth,
446*n*
- Bog Poems (Heaney), 431–32
- Bolsheviks, 2–4
- Bonhoeffer, Dietrich, 164, 174
- Book of Imaginary Beings*
(Borges), 67, 204
- Borges, Jorge Luis, 67, 204, 302
Book of Imaginary Beings, 67,
204
- Boswell, James, 239*n*
- Botticelli, Sandro, 80
- Bradford Pioneer*, 42
- ‘Break on Through’ (song), 314
- Brentano, Clemens, 96
- Breton, André, 297
- Brock-Broido, Lucie, 232, 272–4
‘Self Portrait on the Grassy
Knoll’, 272–4
‘Self-Deliverance by Lion’, 232
Trouble in Mind, 230, 272
- Brodsky, Joseph, 98, 104, 106,
360*n*, 361
- Brooke, Rupert, 39*n*, 40
‘The Soldier’, 40
- Brooks, Gwendolyn, 372, 376, 384
‘We Real Cool: The Pool
Players, Seven at the Golden
Shovel’, 373
- Brown Jr, Oscar, 214–15
- Browne, William Denis, 39*n*

THE MUSIC OF TIME

- 'Brownsville Girl' (song), 313
Brunel, Isambard Kingdom, 235
Bryant, Boudleaux and Felice, 326
'Buddy Bolden Cylinder, The' (Matthews), 32
Building Dwelling Thinking (Heidegger), 86
Bukowski, Charles, 354
Burgess, Anthony, 363
Burgkirche, Raron, 70, 79, 81
Burns, Robert, 315
'Tam o' Shanter', 315*n*
'Burnt Norton' (Eliot), 101, 321, 388
Burroughs, Mortimer, 136
Burroughs, William S., 136, 277
Burton, Richard, 142, 145
'Bus' (Tsvetaeva), 105–6
Bush, George W., 281
'But He Was Cool, or: he even stopped for green lights' (Madhubuti), 373–6
Butler, E. M., 77
Butler, Judith, 103–4
Byron, George Gordon, 6th Baron Byron, 168, 170
'Darkness', 170
- C**
'California Calling' (song), 322
'California Dreamin' (song), 315–17
'California Dreaming' (Wright), 315–24
California, United States, 315–22
Calvino, Italo, 66–7
Campbell, James, 425
Camus, Albert, 356
Cántico (Guillén), 192, 364–5
Cantos (Pound), 284
Capital (Marx), 393–4
'Cargoes' (Masefield), 387
Carr, J. L., 79
A Month in the Country, 79
Carroll, Lewis, 302, 393
Alice's Adventures in Wonderland, 393
Carse, James P., 153
Carson, Anne, 354
Carson, Rachel (marine-biologist), 123–4
Under the Sea Wind, 123
Castro, Fidel, 269
Cernuda, Luis, 189
Cestello Annunciation (Botticelli), 80
Chamberlain, Neville, 170
de Champourcín, Ernestina, 189, 193–7
Ahora, 194
En silencio, 194
La voz en el viento, 194
Chandler, Raymond, 319*n*
Chardonne, Jacques, 327–8, 341–2, 344
Charles Eliot Norton Lectures, 192–3
Cheever, John, 276
'The Swimmer', 276
Cherry, Don, 375
Chicago, Illinois, 379–80
Chickamauga (Wright), 319*n*
Chief Joseph, 229*n*

- Child, Francis James, 308
Child's Christmas in Wales, A
(Thomas), 142, 143*n*
children, 386–99
'Children Selecting Books in a
Library' (Jarrell), 395
'Chord, A' (Sassoon), 51–2
Church, Frank, 383
Church, Henry, 102
Churchill, Winston, 234–5
Ciardi, John, 447
City Lights Bookstore, San
Francisco, 282, 288
Clark, Mark, 379–83
'Clear Brightness' (Boey), 442–5
Clifton Hotel, Scarborough,
35–6
Clinton, Bill, 18
Cloud of Unknowing, *The*, 293
coal mining, 400–401, 404–8
Coburn, James, 369
Cohen, Leonard, 309*n*, 313
Songs of Love and Hate, 309*n*
Cold War, 254, 272, 277
Cole, Henri, 431–32
Coleman, Ornette, 375
Coleridge, Samuel Taylor,
137–8, 223–4
'The Rime of the Ancient
Mariner', 223–4
'Collier's Wife, The'
(Lawrence), 406–8
Commedia (Dante), 128
Communist Manifesto (1848), 9
Coney Island of the Mind
(Ferlinghetti), 282, 283
Conquest, Robert, 147
'cool', 369–76
Corson's Inlet, New Jersey, 120
'Corson's Inlet' (Ammons),
120–26, 158*n*
Cortázar, Julio, 288
Cowley, Malcolm, 134–5*n*
Exile's Return, 134–5*n*
Crane, Hart, 127–38, 148
'Lachrymae Christi', 129*n*
'Legend', 130–31
The Wine Menagerie, 127–32
White Buildings, 127, 130
Crane, Stephen, 61, 118
Critique of Pure Reason, A (Kant),
102–3
Cuban Missile Crisis, 260, 265–6
cumplings, e. e., 45, 328–9
'my sweet old etcetera', 45
The Enormous Room, 45*n*
Curtis, Adam, 100
Cutler, Ivor, 30
- D**
Da Vinci, Leonardo, 327
Dante Alighieri, 128, 330, 447
Commedia, 128
Purgatorio, 132, 447
The Divine Comedy, 132
Dao De Ching, 64
'Darkness' (Byron), 170
Darwin, Charles, 235
Davis, Miles, 127, 315, 322, 376–7
Bitches Brew, 127
Kind of Blue, 377
The Birth of the Cool, 377
Davis, Sid, 268
Dawes, Kwame, 448, 458*n*

THE MUSIC OF TIME

- 'Day Lady Died, The' (O'Hara), 446–7
- De Harmonice mundi* (Kepler), 175
- De la Mare, Walter, 386, 390
- 'Dead Doe' (Kelly), 210–12
- 'Death in the Distance' (Guillén), 365–7
- Death of a Naturalist, The* (Heaney), 425–8
- 'Death of Randall Jarrell, The' (Shapiro), 393
- 'Death of the Hired Man, The' (Frost), 257
- 'Death of the Poet, The' (Rilke), 94
- 'Death-Scandal of Capital Politics' (Ginsberg), 28
- 'Dedication' (Frost), 253–4
- Defence of Poetry, A* (Shelley), 10, 13, 19, 425*n*
- 'Delirio del increíble' (Zambrano), 200–204
- Dema, Tjawangwa, 449–51
- 'In the House of Mourning', 449–51
- Des Knaben Wunderhorn* (Arnim & Brentano), 96
- Desde lejos* (Orozco), 295
- 'Despedida' (Lorca), 191
- Diana, Princess of Wales, 235
- Dickinson, Emily, 84–5, 122, 212, 310, 317
- 'I Dwell in Possibility', 317–18
- 'I heard a Fly buzz – when I died', 310–11
- Diego, Gerardo, 189
- Different Trains* (Reich), 245–6
- Dispossessed, The* (Le Guin), 240–41
- Divine Comedy, The* (Dante), 132
- Djangrang, Nimrod Bena, 448
- Dobrynin, Anatoly, 261
- Doctor Zhivago* (Pasternak), 263
- 'Does It Matter?' (Sassoon), 40
- Domenchina, Juan José, 193
- Donne, John, 204*n*, 314
- 'Negative Love', 204–5*n*
- 'To His Mistress Going to Bed', 314
- Doors, The, 313
- 'Break on Through', 314
- Doty, Mark, 359, 364
- Dreiser, Theodore, 277
- Du Fu, 446
- Dubois, W. E. B., 374
- Duino Elegies* (Rilke), 56, 72, 80–82, 84, 87–91, 92
- 'Dulce et decorum est' (Owen), 36, 40
- Dumas, Henry, 377–8, 384
- 'Kef 24', 376
- Dürer, Albrecht, 110–13
- Dylan, Bob, 254, 308–10, 312–13, 326
- 'Brownsville Girl', 313
- 'I Shall Be Free No. 10', 309
- Knocked Out Loaded*, 313
- 'Lay Lady Lay', 326
- 'With God On Our Side', 254
- Dylan eil Ton, 140
- E**
- 'Earthly Love' (Glück), 351
- 'Easter 1916' (Yeats), 20

- Ebert, Roger, 136
Eco, Umberto, 356
Eddington, Arthur Stanley,
 83–4, 213
Efron, Sergei, 98
Eighteen Poems (Thomas), 147n
Einstein, Albert, 83–4
Eiseley, Loren, 123
Eisenhower, Dwight D., 255
El Palmar national park,
 Argentina, 294
El viaje definitivo' (Jiménez),
 173–4, 438
elegiac poetry, 92–104
'Elegy for J.F.K.' (Auden), 270
'Elegy Written in a Country
 Churchyard' (Gray), 19n
Eliot, George, 326n
 Middlemarch, 326n
Eliot, T. S., 10, 32, 101, 163, 243,
 288, 300, 302, 313, 442, 451
 'Burnt Norton', 101, 321, 388
 'Little Gidding', 10
 The Waste Land, 243
 'Whispers of Immortality', 32
Ellison, Ralph, 371
 Invisible Man, 371
Emerson, Ralph Waldo, 276
Empson, William, 145–6
En silencio (Champourcín), 194
Engels, Friedrich, 8–9
*English and Scottish Popular
 Ballads*, 308
Enormous Room, The
 (cummings), 45n
'Epithalamium' (Shelley), 328
Eriugena, Johannes Scotus, 300n
*Ethics, Demonstrated in
 Geometrical Order* (Spinoza),
 116–17
'Every Time We Say Goodbye'
 (song), 307
'Everyone Sang' (Sassoon), 45–8
Exile's Return (Cowley), 134–5n
- F**
Fable of the Bees, The
 (Mandeville), 216–17
'fake news', 25n
Falangist movement, 187, 191,
 193
Fass, Paula S., 394
Ferlinghetti, Lawrence, 11, 14,
 275, 277, 281–9, 460
 'Baseball Canto', 283–7
 Coney Island of the Mind, 282,
 283
 'I am Waiting', 283
 'Junkman's Obbligato', 287
 Pictures of the Gone World, 282
 'Pity the Nation', 281–2
'Fern Hill' (Thomas), 143
Fianna-Finn, 12
Fibonacci sequence, 85
Field Work (Heaney), 419–20
Fifth Dimension, 318
'Final Soliloquy of the Interior
 Paramour' (Stevens), 157–60
Financial Times, 165
Fitzgerald, Ella, 306
Fitzgerald, F. Scott, 337, 410–11
 The Great Gatsby, 410
'Flight Path, The' (Heaney),
 436

THE MUSIC OF TIME

- 'For Emilio in His Heaven'
(Orozco), 295–6
- 'For the Consideration of Poets'
(Madhubuti), 384–5
- 'For the Union Dead' (Lowell),
41
- 'Force That Through the Green
Fuse Drives the Flower, The'
(Thomas), 146–7
- Ford, Henry, 272
- 'Former Attachment, A'
(Graves), 330
- 'Forse un mattino' (Montale),
64–8, 204
- Four Ages of Poetry, The* (Peacock)
13
- Franco, Francisco, 185, 187
- Frank, Waldo, 135
- Franzen, Jonathan, 26
- Freedman, Ralph, 71
- French Revolution, 189, 241
- Freud, Sigmund, 265, 329–30n
- Friedan, Betty, 326–7n
- Friedrich, Caspar David, 53
- Frost, Robert, 17–18, 33, 208–9,
249, 250–68, 356
- 'Dedication', 253–4
- 'Mending Wall', 258–60
- North of Boston*, 257–8
- 'The Death of the Hired Man',
257
- 'The Gift Outright', 252–5
- 'Two Look at Two', 208–9
- Frye, Northrop, 27n
- Fuentes, Tito, 285–6
- 'Futility' (Owen), 40–41, 43
- 'Future, The' (Levine), 408–10
- G**
- Garrett, Edward, 215
- Gascoyne, David, 169–70
- 'Snow in Europe', 169–70
- Gass, William H., 71
- Generación del '40 group, 296
- 'General, The' (Sassoon), 39n
- Generation of '27', 189–94
- Genet, Jean, 447
- Les Nègres*, 447
- Germany, 4, 162–72, 178–9
- Ghana, 446–8
- Gibran Kahlil Gibran, 282
- 'Gift Outright, The' (Frost),
252–5
- Gilbert, David, 276n
- Ginsberg, Allen, 28, 282
- 'Death-Scandal of Capital
Politics', 28
- Howl*, 282
- Girri, Alberto, 296
- Glaßer und Dagenbach
(architects), 179
- Glück, Louise, 325, 338–41, 351–3
- Ginsberg Earthly Love', 351–3
- Ginsberg Mock Orange', 338,
351
- Gödel, Kurt, 65, 68, 198
- Goethe, Johann Wolfgang von,
137
- 'Going, Going' (Larkin), 441
- Goldman, Emma, 341
- Good Night America*, 273
- Gorodetsky, Sergei, 1
- Graddon, John, 148
- Graham, Jorie, 11
- Grand Canyon, Arizona, 119–20

- Graves, Robert, 42, 49, 329–31, 354–55
‘A Former Attachment’, 330
‘At First Sight’, 329
‘Perfectionists’, 355
The Meaning of Dreams, 329*n*
- Gray, Thomas, 19*n*
‘Elegy Written in a Country Churchyard’, 19*n*
- Great Escape The* (film), 369
- Great Gatsby, The* (Fitzgerald), 410–11
- ‘Great Society, The’ (Bly), 277–81
- Greene, Graham, 433*n*
- grief, 92–104
- Guevara, Che, 435–6, 460
Socialism and Man in Cuba, 435
- Guillén, Jorge, 189–90, 192, 364–7
‘Death in the Distance’, 365–6
Cántico, 192, 364–5
- ‘Guilt’ (Haushofer), 163
- Gull between Heaven and Earth* (Boey), 446*n*
- Gumilev, Nikolay, 1–3
- Gurney, Ivor, 49
- H**
- H. D. (Hilda Doolittle), 279*n*
Hamlet (Shakespeare), 85–6, 205, 369
- Hampton, Fred, 379–84
- Handy, W. C., 342*n*
‘Hard Day’s Night’ (song), 308
- Harjo, Joy, 440, 451–53, 460
‘How to Write a Poem in a Time of War’, 452–3
- Harmonium* (Stevens), 152
- Hass, Jeffrey, 380–81*n*
- Hass, Robert 360*n*
- Haushofer, Albrecht, 162–79
‘Guilt’, 163
‘Heimat’ (Sonnet XXIII), 171, 173–4
‘Honig’, 168–71
‘Kosmos’ (Sonnet LXIX), 175–7
Moabit Sonnets, 168–79
- Haushofer, Heinz, 178
- Hawking, Stephen, 302
- Hawkins, Coleman, 322*n*
- Hawkins, Screamin’ Jay, 309
- Hayes, Terrance, 453–5
Lighthouse, 453
‘Snow for Wallace Stevens’, 453
- Heaney, Seamus, 30, 418–39
Bog Poems, 431–32
Field Work, 419–20
‘In Time’, 438
‘Making Strange’, 425
North, 432
‘Punishment’, 431–32
‘Servant Boy’, 432–5
Station Island, 425, 430
‘Sunlight’, 422–3
‘The Death of a Naturalist’, 425–8
‘The Flight Path’, 436
‘The Ministry of Fear’, 432–3
‘The Tollund Man’, 431

THE MUSIC OF TIME

- 'Weighing In', 437
Wintering Out, 429
- Hegel, Georg Wilhelm
Friedrich, 18*n*
Aesthetics, 18*n*
- Heidegger, Martin, 82*n*, 86, 89,
153, 245
Building Dwelling Thinking, 86
*The Question Concerning
Technology*, 82*n*
- Heimat*, 164–6, 168, 171–5, 358
'Heimat' (Sonnet XXIII)
(Haushofer), 171, 173–4
- Heisenberg, Werner, 65, 198
'Help!' (song), 308
- Hernández, Miguel, 18
'Hero, The' (Moore), 9, 21
Hero of Our Time, A
(Lermontov), 105*n*
- Hesperus, oder 45 Hundsposttage*
(Jean Paul), 55*n*
- Hess, Rudolf, 164, 172
- Hesse, Hermann, 243
Blick ins Chaos, 243
- Hidebehind, 67, 204
- Higginson, Thomas
Wentworth, 84
- Hill, Jean, 272–4
- Hitler, Adolf, 164, 165*n*, 172, 178
- Holiday, Billie, 447
- Holocaust, 18, 243–7
- Holofernes, 132
- Homage to Catalonia* (Orwell),
187
- HomePlace, Bellaghy, 418–19,
421–22
- 'Honig' (Haushofer), 168–71
- 'How to Write a Poem in a
Time of War' (Harjo), 452–3
- Howard, Leslie, 163
Howl (Ginsberg), 282
- Hughes, Langston, 6
'Question', 6
- Hughes, Robert, 392*n*
- Huis Clos* (Sartre), 342–3
- Hulme, T. E., 2
- Hume, John, 429
- Hutton, Bobby, 382
- I
- 'I am Waiting' (Ferlinghetti), 283
I Ching, 358
- 'I Dwell in Possibility'
(Dickinson), 317–18
- 'I heard a Fly buzz – when I
died' (Dickinson), 310–11
- 'I Saw Her Standing There'
(song), 325
- 'I Shall Be Free No. 10' (song),
309
- If You Can Believe Your Eyes and
Ears* (Mamas and the Papas),
315
- 'In a Station of the Metro'
(Pound), 201
- 'In Memoriam, July 19, 1914'
(Akhmatova), 4
- 'In Memory of W. B. Yeats'
(Auden), 18–25
- 'In the House of Mourning'
(Dema), 449–51
- 'In Time' (Heaney), 438
- Industrial Revolution, 4, 28,
404–5

- 'Infamous Decade' (Argentina), 296*n*
Invisible Man (Ellison), 371
Iowa Writers' Workshop, 451
Italy, 234–5
Ivanov, Georgiy, 2
Ivanov, Vyacheslav, 2–3
'Ivy Crown, The' (Williams), 337–8
- J**
Jackson, Michael, 315*n*
'Thriller', 315*n*
Jacobs, Jane, 281
The Life and Death of Great American Cities, 281
Jagger, Mick, 369–70
James, Wamsutta (Frank B.), 216*n*
Jamison, Kay Redfield, 230
Night Falls Fast, 230
Jara, Victor, 29
Jarrell, Randall, 12, 135–7, 139, 148, 386, 388–9, 391–9, 421*n*
'Children Selecting Books in a Library', 395
The Bat-Poet, 395–7
'The Obscurity of the Poet', 136–7
'Well Water', 422*n*
Jean Paul, 55*n*, 56
Hesperus, oder 45
Hundsposttage, 55*n*
Jefferson Airplane, 225
Jefferson, Thomas, 234
Jeffries, Jim, 284–5*n*
'Jerusalem' (Blake), 8
Jesus, 152–3, 155, 220–22, 362–3, 455
Jiménez, Juan Ramón, 173, 193–4, 201, 438
'El viaje definitivo', 173–4, 438
'No era nadie', 201–2
John the Baptist, 132
Johnson, Andrew, 290*n*
Johnson, Jack, 284–5*n*
Johnson, Lyndon B., 278–81
Johnson, Samuel, 238–9
Johnson, Thomas H., 84
Jordan, June, 384
Jörmungandr, 220, 223
'Journal of the Year of the Ox, A' (Wright), 316
Juan Rulfo Prize, 304
Juarroz, Roberto, 296
Julius II, Pope, 392*n*
Jung, Carl Gustav, 198
'Junkman's Obbligato' (Ferlinghetti), 287
- K**
Kant, Immanuel, 62, 102, 112*n*, 199
A Critique of Pure Reason, 102–3
Keats, John, 120, 150–51
'Ode on a Grecian Urn', 150–51
Kees, Weldon, 321
'Kef 24' (Dumas), 376
Kelly, Brigit Pegeen, 210–12
'Dead Doe', 210–12
Song, 210

THE MUSIC OF TIME

- Kennedy, John F., 16–17, 27, 250–56, 260–61, 264–70
assassination, 268–74
Kenyon Review, 359
Kepler, Johannes, 175–6
De Harmonice mundi, 175
Kerouac, Jack, 277
Keynes, John Maynard, 240
Khrushchev, Nikita, 17, 251–2, 261–5
Kierkegaard, Søren, 65, 301, 442
Kind of Blue (Davis), 377
King, Margaret Davis, 230n
King, Solomon, 326
Kjellen, Rudolf, 164n
Knocked Out Loaded (Dylan), 313
Kon, Desmond, 441
‘Kosmos’ (Sonnet LXIX)
(Haushofer), 175–7
Krasner, Lee, 193–4n
Kuzmin, Mikhail, 2
- L**
‘L’infinito’ (Leopardi), 57–8, 61–3
La Jeune Parque (Valéry), 366
la razón poética, 197–200, 461
La voz en el viento
(Champourcín), 194
‘Lachrymae Christi’ (Crane), 129n
Lady Chatterley’s Lover
(Lawrence), 6, 325
‘Lake Isle of Innisfree, The’
(Yeats), 287
Lang, Fritz, 165n
Large Turf, The (Dürer), 113
Larkin, Philip, 106, 325, 441
‘Going, Going’, 441
‘Wants’, 106
Laugharne, South Wales, 140
Laughlin, Clarence John, 447
Lauper, Cyndi, 315
‘Time After Time’, 315
Lawrence, D. H., 6, 75, 217–25, 404–8
‘*Lady Chatterley’s Lover*’, 6, 325
‘Nottingham and the Mining Country’, 404
‘Piano’, 408
‘Snake’, 217–25
‘*Sons and Lovers*’, 404–6
‘The Collier’s Wife’, 406–8
Lawrence, Lydia, 406n
‘Lay Lady Lay’ (song), 326
Lazarus, Emma, 215, 256–8
‘The New Colossus’, 215, 256–8
Le Guin, Ursula K., 240–41
The Dispossessed, 240–41
Leaderless Revolution, The (Ross), 242
Lear, Edward, 386
Leaves of Grass (Whitman), 139
Leavis, F. R., 54
Leben und Lieder (Rilke), 73
Lee, Donald, *see* Madhubuti, Haki R.
‘Legend’ (Crane), 130–31
Leopardi, Giacomo, 53, 56–9, 61–3
‘L’infinito’, 57–8, 61–3
Zibaldone di pensieri, 57
Lermontov, Mikhail, 105n
A Hero of Our Time, 105n

- Les Nègres* (Genet), 447
'Let's Spend the Night Together' (song), 326
Levinas, Emmanuel, 50–51, 436
Levine, Philip, 400, 408–16
 'Making It Work', 415–16
 'Something Has Fallen', 411–14
 'The Future', 408–10
Lewis, Michael, 239*n*
 The Big Short: Inside the Doomsday Machine, 239*n*
Lewis, Wyndham, 5–6, 245
 Rude Assignment, 5
Li Bo, 446
Life and Death of Great American Cities, *The* (Jacobs), 281
Light Around the Body, The (Bly), 277
Lighthouse (Hayes), 453
'Like Decorations in a Nigger Cemetery' (Stevens), 159*n*, 453
Lilburn, Tim, 428–9
'Lines Written a Few Miles above Tintern Abbey' (Wordsworth), 53–4
'Little Gidding' (Eliot), 10
Locke, Alaine, 374
London Critic, The, 139
Lopez, Barry, 119
Lorca, Federico García, 187, 189, 191–2, 201*n*, 315
 Blood Wedding, 201*n*
 'Despedida', 191
Lotto, Lorenzo, 80
 Recanati Annunciation, 80
love, 325–55
Love in the Western World (Rougemont), 326
'Love Me Do' (song), 325
'Love, O Careless Love' (song), 342
Lowell, Robert, 28–9, 41, 101, 342–4, 391
 'For the Union Dead', 41
 'Skunk Hour', 342
 'Waking Early Sunday Morning', 28–9
Luxemburg, Rosa, 174
Lycidas (Milton), 19*n*, 99
lyrics, 306–24
- M**
Mabinogion, The, 141
'MacArthur Park' (song), 306–7
Macbeth (Shakespeare), 92, 100
MacLeish, Archibald, 15, 128
Madhubuti, Haki R., 289–90, 373–6, 379, 381–5
 'But He Was Cool, or: he even stopped for green lights', 373–6
 'For the Consideration of Poets', 384–5
 'One Sided Shoot-Out', 379, 381–3
Magnificat, 93
Magnificent Seven (film), 369
Mahler, Gustav, 96
'Making It Work' (Levine), 415–16
'Making Strange' (Heaney), 425
Malcolm X, 384
Malraux, André, 252, 265

THE MUSIC OF TIME

- Mamas and the Papas, 315, 318
‘California Dreamin’, 315–17
If You Can Believe Your Eyes and Ears, 315
- Man Hunt* (film), 165*n*
- Man Who Loved Children, The* (Stead), 392
- Mandelstam, Osip, 1–3, 28, 59, 357, 361, 460
Morning of Acmeism, The, 2
Stone, 2
‘The Age’, 3
- de Mandeville, Bernard, 216
The Fable of the Bees, 216–17
- Mao Zedong, 241
- Marconi, Guglielmo, 83
- Marie, Princess von Thurn und Taxis, 72
- marriage, 326–9, 336–55, 388
- Marx, Karl, 8–9, 239–40, 393–4
Capital, 393–4
- Marx, Leo, 55*n*
- Masefield, John, 386, 387, 402
‘Autumn Ploughing’, 401
‘Cargoes’, 387
- Matthews, William, 32–3, 55, 354, 441, 442
‘The Buddy Bolden Cylinder’, 32
‘Civilization and its Discontents’, 55
‘Care’, 354
‘Mattina’ (Ungaretti), 48, 60–63, 191
- Maxwell, James Clerk, 30
- Mays, Willie, 285
- McCarthyism, 275–6
- McGuire, Barry, 315
- McQueen, Steve, 369–70
- Meaning of Dreams, The* (Graves), 329*n*
- Melville, Herman, 6
- Méndez, Rosa, 193
- ‘Mending Wall’ (Frost), 258–60
- Meredith, William, 23, 250
- Merton, Thomas, 442
- Mertwin, W. S., 228
‘Witness’, 228
- Message in the Bottle: How Queer Man Is, How Queer Language Is, and What the One Has to Do with the Other, The* (Percy), 119
- Mexico, 290–91
- Michelangelo, 391*n*
- Michelson, Arthur A., 82–3
- Michelson–Morley experiment, 83*n*
- Middlemarch* (Eliot), 326*n*
- Millay, Edna St Vincent, 403
- Miller, Henry, 260, 277
The Air-Conditioned Nightmare, 277
- Milne, A. A., 389, 430, 430
Winnie-the-Pooh, 389
- Miłosz, Czesław 360*n*
- Milton, John, 19*n*, 99
Lycidas, 19*n*, 99
- ‘Miners’ (Owen), 36–8
- ‘Ministry of Fear, The’ (Heaney), 432–3
- Minnie Pit disaster, 36–7
- Mishima, Yukio, 343*n*
Sea of Fertility, 343*n*
- Mitchell ‘Woodstock’, 318

- Mitchell, Joni, 308–9, 318, 322
 ‘Woodstock’, 318
- Moabit prison, Berlin, 166–9, 178
- Moabit Sonnets* (Haushofer),
 168–79
- ‘Mock Orange’ (Glück), 338–41
- Modernist poetry, 60–62, 110
- modernity, 5–8
- Modersohn-Becker, Paula, *see*
 Becker, Paula
- Modersohn, Otto, 75
- Molina, Enrique, 296
- Monk by the Seashore* (Friedrich),
 53
- Monroe Street, Chicago, 379–
 80, 383
- Monroe, Harriet, 132–3
- Montale, Eugenio, 7–9, 56, 64–8,
 204, 450
 ‘Forse un mattino’, 64–8, 204
 Ossi di seppia, 64
- Month in the Country, A* (Carr),
 79
- Moore, Marianne, 9, 21, 81, 110,
 111–19, 133, 386, 391, 458–9
 ‘Poetry’, 133, 386, 459
 ‘The Hero’, 9, 21
 ‘The Steeple-Jack’, 110–17
- Morley, Edward Williams, 82–3
- Morning of Acmeism, The*
 (Mandelstam), 2
- Morrison, Jim, 127, 313–15
- Morrison, Toni, 448
- Mossbawn, Northern Ireland,
 419, 421–22
- Movement poets, The, 147
- Much Ado about Nothing*, 355
- Muscogee tribe, 451–53
- Music for 18 Musicians* (Reich),
 301–2
- Muske-Dukes, Carol, 103
- Mussolini, Benito, 62, 73*n*, 234,
 235
- Mutabilitie Cantos* (Spenser),
 154–5
- Muzanenhamo, Togara, 448
- Muzot, Switzerland, 71, 76–8
- My Day* (Eleanor Roosevelt), 256
 ‘my sweet old etcetera’
 (cummings), 45
- N
- Nabokov, Vladimir, 3
- Nash, Ogden, 390
- Nation, The*, magazine, 268
- Native Americans, 139, 216, 228–
 9, 254–5, 372, 378, 451–53
- Nazi regime, 164, 167, 171–2, 175,
 244–6
- ‘Negative Love’ (Donne),
 204–5*n*
- Neruda, Pablo, 331–4
 One Hundred Love Sonnets,
 332–4
- ‘New Colossus, The’ (Lazarus),
 215, 256–8
- New England, United States,
 112, 114
- New Poems* (Rilke), 94
- New World Writing* (Richardson
 & Smith), 446, 448
- New Year’s: An Elegy for Rilke*
 (Tsvetaeva), 92, 97, 99–100, 106
- New York Times, The*, 264, 269

- New York, 377–8, 446–7
Nietzsche, Friedrich, 1, 57
Night Falls Fast (Jamison), 230
Nikolayevich, Lev, 3
Nixon, Richard, 251
NKVD (People's Commissariat for Internal Affairs), 3, 98*n*
'No era nadie' (Jiménez), 201–2
North (Heaney), 432
North of Boston (Frost), 257–8
Northern Ireland, 418–19, 429–37
'Notes towards a Supreme Fiction' (Stevens), 349
'Nottingham and the Mining Country' (Lawrence), 404
'November Twenty-Six 1963' (Berry), 268–9
'Nutting' (Wordsworth), 423–4
- O**
O'Brien, Conor Cruise, 73*n*
O'Driscoll, Dennis, 436
Stepping Stones, 435–6
O'Hara, Frank, 446–8
'The Day Lady Died', 446–7
Obama, Barack, 18
'Obscurity of the Poet, The' (Jarrell), 136–7
'Ode on a Grecian Urn' (Keats), 150–51
Odo of Cheriton, 216
'Olga Orozco' (Orozco), 297–8
Oliver, Mary, 210
'Picking Blueberries, Austerlitz, New York, 1957', 210
omphalos, 420, 422, 424
'On Reading the War Diary of a Defunct Ambassador' (Sassoon), 44–5
One Hundred Love Sonnets (Neruda), 332–4
'One Sided Shoot-Out' (Madhubuti), 379, 381–3
'Only Living Boy in New York, The' (song), 307
optimism, 9, 455
Organization Man, The (Whyte), 396*n*
Orozco, Olga, 294–305
'Balada de los lugares olvidados', 299–300
'For Emilio in His Heaven', 295–6
'Olga Orozco', 297–8
Orwell, George, 187
Homage to Catalonia, 187
Osborn, Joe, 307, 315
Ossi di seppia (Montale), 64
Owen, Wilfred, 35–41, 49, 432
'Anthem for Doomed Youth', 40
'Dulce et decorum est', 36, 40
'Futility', 40–41, 43
'Miners', 36–8
'Owl in the Sarcophagus, The' (Stevens), 102
Oxford Book of Modern Verse, The, 40*n*
- P**
Pacheco, José Emilio, 290–92
'Alta Traición', 290–92

- Packard, Vance, 255
Paine, Tom, 276
Palestine, 234
Palmer, Samuel, 47
panic, 213–14
Paris, France, 92
Paris Review, 431–32
Pasolini, Pier Paolo, 288
Pasternak, Boris, 262–3, 447
 Doctor Zhivago, 263
pastoral poetry, 401–403
Pater, Walter, 312*n*
Paterson (Williams), 247–8
Peacock, Thomas Love, 13
 The Four Ages of Poetry, 13
Penni, Giovanni Giacomo,
 112–13*n*
Percy, Walker, 119
 *The Message in the Bottle: How
 Queer Man Is, How Queer
 Language Is, and What the
 One Has to Do with the Other*,
 119
Pérez, Miguel Caballero, 191*n*
‘Perfectionists’ (Graves), 355
Petrushka (Stravinsky), 132
Pheidippides, 213
Phillips, John, 315–17
Phillips, Michelle, 315
Philostratus, Flavius, 217
‘Piano’ (Lawrence), 408
‘Picking Blueberries, Austerlitz,
 New York, 1957’ (Oliver), 210
Pictures of the Gone World
 (Ferlinghetti), 282
Pilar Primo de Rivera, María
 del, 193
‘Pity the Nation’ (Ferlinghetti),
 281–2
Plath, Sylvia, 127
Plato, 203–4
 Alcibiades I, 203–4
‘Please Love Me Forever’
 (song), 315*n*
Please Please Me (Beatles), 325
Plötzensee prison, Berlin, 167,
 178
‘Poem in October’ (Thomas),
 140–45, 147
‘Poem of the Many in One’
 (Whitman), 125
‘Poem of the Road’ (Whitman),
 125
‘Poem without Ends’ (Reid),
 459
Poetry Review, 148
‘Poetry’ (Moore), 133, 386, 459
poiesis, 82, 112, 115
Pollock, Jackson, 194*n*
Pope, Alexander, 358–9
Porter, Cole, 307
Pound, Ezra, 2, 163, 201, 235–8,
 241, 243, 247–9, 279*n*, 284, 359,
 455
 ‘Canto 45’, 237, 241, 247
 ‘Canto 81’, 237–8
 Cantos, 284
 ‘In a Station of the Metro’,
 201
Prados, Emilio, 189
Prague, Czech Republic, 73
Prohibition, 129
Prospect Park Zoo, Brooklyn,
 226

- 'Punishment' (Heaney),
431–32
Purgatorio (Dante), 132, 447
Putnam, John, 310
 'All is Well', 310
 Revival Melodies, or Songs of Zion, 310
- Q**
- Qingming, 443, 445
'Question' (Hughes), 6
Question Concerning Technology, The (Heidegger) 82n
- R**
- racism, 159, 376–85, 453, 455
Rajneesh, Bhagwan Shree, 64
Raron, Switzerland, 70, 78–9,
90–91
Ratzel, Friedrich, 164n
Recanati Annunciation (Lotto),
80
Recanati, Italy, 57–8
'Reconciliation' (Sassoon), 50
'Red Wheelbarrow, The'
(Williams), 2
Redier, Antoine, 7
Redmond, Eugene, 384
Reeve, F. D., 261–2
'Refusal to Mourn the Death,
by Fire, of a Child in London'
(Thomas), 145–6
Reich, Steve, 245–6, 301
 Different Trains, 245–6
 Music for 18 Musicians, 301–2
Reid, Alastair, 458–9
 'Poem without Ends', 459
 'Restatement of Romance'
 (Stevens), 160–61
 Revival Melodies, or Songs of Zion
 (Putnam), 310
Reynolds, Albert, 429
Reynolds, John Hamilton, 120n
Richard II (Shakespeare), 100–101
Richardson, Stewart, 446
Riesman, David, 255
Rilke, Rainer Maria, 56, 69–91,
92–100, 442
 'and angels', 78–84, 88–9
 Duino Elegies, 56, 72, 80–82, 84,
87–91, 92
 Leben und Lieder, 73
 'and love and marriage', 74–5
 'and Marina Tsvetaeva', 92–100
 New Poems, 94
 'and roses', 71–2, 77
 'The Death of the Poet', 94
Rimbaud, Arthur, 34
'Rime of the Ancient Mariner,
The' (Coleridge), 223–4
Riviera, Geraldo, 273
Robinson, Jackie, 283
Rogers, J. A., 374
Rolling Stones, 306, 326, 369
 'Let's Spend the Night
 Together', 326
 'Under My Thumb', 369
Romantic poetry, 53–68
Rome, Italy, 234, 235
Romney, Mitt, 282n
Roosevelt, Eleanor, 251, 256
Rosenberg, Isaac, 49
Ross, Carne, 242
 The Leaderless Revolution, 242

- de Rougemont, Denis, 326–8
 Love in the Western World, 326
Rude Assignment (Lewis), 5
Ruffiner, Ulrich, 70
Rumi, 159–60n
Russia, 1–4, 28, 98, 109, 251–2,
 254, 261–5
- S**
- St. John's Law Review*, 51
St Louis Post Dispatch, The, 264
St Petersburg, Russia, 1
Salas, Floyd, 271
 'Kaleidoscope of an
 Assassination in Black and
 White', 271
Salinas, Pedro, 189
Sanders, George, 165–6
Santa Ana, California, 319n
Santa Maria la Longa, Italy, 60
Sartre, Jean-Paul, 64, 155, 174,
 342–3
 Huis Clos, 342–3
Sassoon, Siegfried, 39n, 40,
 42–52
 'A Chord', 51–2
 'A Soldier's Declaration', 42
 'At the Grave of Henry
 Vaughan', 52n
 'Base Details', 43
 'Does It Matter?', 40
 'Everyone Sang', 45–8
 'On Reading the War Diary
 of a Defunct Ambassador',
 44–5
 'Reconciliation', 50
 'The General', 39n
 The Tasking, 51
Sayers, Dorothy, 442
Scarborough, North Yorkshire,
 34–8
Schalk, Fritz, 192
Schoenberg, Arnold, 246
 'Survivor from Warsaw', 246
Scopes Monkey Trial, 279
Sea of Fertility (Mishima), 343n
Seferis, George, 37n, 367
 'Argonauts', 37n
 The Thrush, 367
 'Self Portrait on the Grassy
 Knoll' (Brock-Broido), 272–4
 'Self-Deliverance by Lion'
 (Brock-Broido), 232
Sellers, Peter, 308
Sendak, Maurice, 397
September 11 terrorist attacks,
 103
 'Servant Boy' (Heaney), 432–5
Sexton, Anne, 243–5
 'After Auschwitz', 243–4
Shakespeare, William, 85–6, 92,
 100, 235, 308
 Hamlet, 85–6, 205, 369
 Macbeth, 92, 100
 Much Ado about Nothing, 355
 Richard I, 100–101
Shapiro, Alan, 344–50
 Tantalus in Love, 344–50
Shapiro, Karl, 393
 'The Death of Randall
 Jarrell', 393
 'She Walks in Beauty' (Byron),
 332n
 'She Wears My Ring' (song), 326

THE MUSIC OF TIME

- Shelley, Percy Bysshe, 1, 10,
13–14, 19, 21*n*, 328, 425*n*
A Defence of Poetry, 10, 13, 19,
425*n*
‘Adonais: An Elegy on the
Death of John Keats’, 21*n*
‘Epithalamium’, 328
- Shepard, Paul, 207
- Shepherd, Lois, 51, 436
- Sherman, William Tecumseh,
290*n*
- ‘Shopping for Meat in Winter’
(Williams), 137–8
- Short History of the Shadow*, A
(Wright), 321*n*
- Sicily, Italy, 218–19
- ‘Silentium’ (Tyutchev), 1–2
- Simic, Charles, 361
- Simon, Paul, 307
- Simpson, Louis, 425
- Sinatra, Frank, 271
- Singapore, 440–45, 456–7
- Siqueiros, David Alfaro, 135–6
- Sitwell, Edith, 147*n*
- ‘Skunk Hour’ (Lowell), 342–3
- Slick, Grace, 225
- Smith, Bessie, 342*n*
- Smith, Corlies M., 445
- Smith, Samuel F., 282*n*
‘America’, 282*n*
- ‘Snake’ (Lawrence), 217–25
- ‘Snake, The’ (song), 214–15
- snakes, 214–25
- ‘Snow for Wallace Stevens’
(Hayes), 453
- ‘Snow in Europe’ (Gascoyne),
169–70
- ‘Snow Man, The’ (Stevens),
58–9, 154–9, 453
- Snow White and the Seven Dwarfs*
(film), 315
- Socialism and Man in Cuba*
(Guevara), 435
- ‘Soldier, The’ (Brooke), 40
- ‘Soldier’s Declaration, A’
(Sassoon), 42
- Solitude: A Return to the Self*
(Storr), 395*n*
- ‘Some Day My Prince Will
Come’ (song), 315
- ‘Something Has Fallen’ (Levine),
411–14
- Song* (Kelly), 210
- Song of the Earth* (Bate), 29
- songs, 306–24
- Songs of Love and Hate* (Cohen),
309*n*
- Sons and Lovers* (Lawrence),
403–5
- Sorley, Charles Hamilton, 34,
40, 49
- Space and Place: The Perspective of
Experience* (Tuan), 113–14*n*
- Spain, 185–94, 199, 360*n*,
457–8
- Spanish Civil War (1936–9),
185–7
- Spender, Stephen, 185–6
- Spenser, Edmund, 154–5
Mutabilitie Cantos, 154–5
- Spinoza, Baruch, 116–17
*Ethics, Demonstrated in
Geometrical Order*, 116–17
- Spokane River tribe, 228–9

- Stafford, William, 209–11
 ‘Traveling Through the Dark’,
 209–11
- Stalin, Joseph, 3, 262
- Station Island* (Heaney), 425, 430
- von Stauffenberg, Claus, 164
- Stead, Christina, 392
 The Man Who Loved Children,
 392
- ‘Steeple-Jack, The’ (Moore),
 110–17
- Steinbeck, John, 266
- Stepping Stones* (O’Driscoll),
 435–6
- Stern, Gerald, 134*n*
- Stern, Henry J., 226
- Stevens, Wallace, 58–9, 102,
 149–61, 176–7, 349, 453–4
 ‘Final Soliloquy of the
 Interior Paramour’, 157–60
 Harmonium, 152
 ‘Like Decorations in a Nigger
 Cemetery’, 159*n*, 453
 ‘Notes towards a Supreme
 Fiction’, 349
 ‘Restatement of Romance’,
 160–61
 ‘Sunday Morning’, 152–3
 ‘The Owl in the Sarcophagus’,
 102
 ‘The Snow Man’, 58–9, 154–9,
 453
 ‘Thirteen Ways of Looking at
 a Blackbird’, 149–52
- Stevenson, Adlai, 256
- Stevenson, Robert Louis, 326–7,
 337
- Stone* (Mandelstam), 2
- Storr, Anthony, 395*n*
- Strand, Mark, 361, 442
- Stravinsky, Igor, 132, 270
- Stray Dog Café, St Petersburg, 1
- Stroheim, Erich von, 165, 246
- Studemann, Frederick, 165
- Sturge Moore, Thomas, 111
- Suddenly* (film), 271
- Sun Ra, 377
- ‘Sunday Morning’ (Stevens),
 152–3
- Sunday Times*, 147*n*
- ‘Sunlight’ (Heaney), 422–3
- Surrealists, 296–7
- ‘Survivor from Warsaw’
 (Schoenberg), 246
- ‘Swimmer, The’ (Cheever), 276
- Switzerland, 69–70, 75–9, 90–91,
 220*n*
- Symbolist Movement, 1–2
- T**
- Taliesin, 141
- ‘Tam o’ Shanter’ (Burns), 315*n*
- Tantalus in Love* (Shapiro),
 344–50
- Taruskin, Richard, 245
- Tasking, The* (Sassoon), 51
- Taylor, Frederick Winslow, 8
- Teale, Edwin Way, 123–4
- ‘Tell Me the Truth about Love’
 (Auden), 334–5
- Tereshkova, Valentina, 108–10
- Third World Press, 376, 384
- ‘Thirteen Ways of Looking at a
 Blackbird’ (Stevens), 149–52

- Thomas, Dylan, 9, 138–48
 A Child's Christmas in Wales,
 142, 143ⁿ
 Eighteen Poems, 147ⁿ
 'Fern Hill', 143
 'Poem in October', 140–45,
 147
 'Refusal to Mourn the Death,
 by Fire, of a Child in
 London', 145–6
 and religion, 142–3
 'The Force That Through
 the Green Fuse Drives the
 Flower', 146–7
- Thomas, Edward, 402–3
 'Adlestrop', 402–3
- Thomson, J. J., 83
- Thor, 220, 223
- Thoreau, Henry David, 276, 395
 Walden, 395
- 'Thriller' (song), 315ⁿ
- Thrush, The*, (Seferis) 367
- time, 7–8
- 'Time After Time' (song), 315
- Time* magazine, 273
- Times, The*, 442
- 'To His Mistress Going to Bed'
 (Donne), 314
- 'To Steal ...' (Tsvetaeva), 104–5
- Tollund, Denmark, 429, 431
- 'Tollund Man, The' (Heaney)
 431
- Tractatus Logico-Philosophicus*
 (Wittgenstein), 68, 86ⁿ, 198
- translation, 356–68
- 'Traveling Through the Dark'
 (Stafford), 209–11
- Trouble in Mind* (Brock-Broido),
 230, 272
- 'Troubles' (Northern Ireland),
 424, 429–37
- Troupe, Quincy, 378
- Truman, Harry S., 276
- Trump, Donald, 214–15
- Tsvetaeva, Marina, 92–3, 95–100,
 102, 104–6
 'Bus', 105–6
 New Year's: An Elegy for Rilke,
 92, 97, 99–100, 106
 'To Steal ...', 104–5
- Tuan, Yi-Fu, 113ⁿ, 118
 *Space and Place: The Perspective
 of Experience*, 113–14ⁿ
- Tuotti, Joseph Dolan, 215
- Turing, Alan, 30
- 'Two Look at Two' (Frost),
 208–9
- Tyutchev, Fyodor, 1–2
 'Silentium', 1–2
- U**
- Udall, Stewart L., 250–52, 260–
 62, 264–7
- 'Under My Thumb' (song),
 369
- Under the Sea Wind* (Carson),
 123
- Ungaretti, Giuseppe, 48, 60–63
 'Mattina', 48, 60–63, 191
- United States, 6, 17–18, 28–9,
 275–90
 African Americans, 371–85
 baseball, 283–7
 and John F. Kennedy, 250–73

- McCarthyism, 275–6
USSR, 261–5; *see also* Russia
usury, 236–41, 247–8
- V**
- Valais, Switzerland, 69–70, 72,
78–9
Valéry, Paul, 364–6
La Jeune Parque, 366
Vallejo, César, 82*n*
Van de Grift Osbourne, Fanny,
326
Vaughan, Henry, 52*n*
Verhaeren, Émile, 93
Verlaine, Paul, 34
Viereck, George Sylvester, 83
Vietnam War (1955–75), 29, 254,
277
Vinton, Bobby, 315*n*
Vizenor, Gerald, 452
Voronezh, Russia, 3
Voznesensky, Andrei, 251
- W**
- Wagner, Richard, 1
‘Waking Early Sunday
Morning’ (Lowell), 28–9
Walden (Thoreau), 395
Waldron, Mal, 447
Wampanoag tribe, 216
Wanderer above the Sea of Fog
(Friedrich), 53
‘Wants’ (Larkin), 106
War Poets, 38–52
Washington Post, The, 264
Waste Land, The (Eliot), 243
Watkins, Carleton, 114*n*
‘We Real Cool: The Pool
Players, Seven at the Golden
Shovel’ (Brooks), 373
‘Weighing In’ (Heaney), 437
‘Well Water’ (Jarrell), 422*n*
Weltentton, 176–7, 179
Weltschmerz, 55–6
Westhoff, Clara, 75
Weston Edward, 297
‘Whispers of Immortality’
(Eliot), 32
White Buildings (Crane), 127, 130
Whitman, Walt, 121–2, 125, 139
Leaves of Grass, 139
‘Poem of the Many in One’,
125
‘Poem of the Road’, 125
‘Why Look at Animals?’
(Berger), 227–8
Whyte, William H., 396*n*
Wilde, Oscar, 77, 327, 337
A Woman of No Importance, 327
Williams, Oscar, 137–8, 391
‘Shopping for Meat in
Winter’, 137–8
Williams, Tennessee, 276–7
Williams, William Carlos, 2, 6,
247–8, 337
Paterson, 247–8
‘The Ivy Crown’, 337–8
‘The Red Wheelbarrow’, 2
Wilson, Al, 214
Wine Menagerie, The (Crane),
127–32
Winnie-the-Pooh (Milne), 389
Wintering Out (Heaney), 429
Winthrop, John, 453*n*

- 'With God On Our Side' (song), 254
Chickamauga, 319n
Zone Journals, 316
- 'Witness' (Merwin), 228
Wright, Richard, 374
- Wittgenstein, Ludwig, 68, 85–7, 198–9, 245
Tractatus Logico-Philosophicus, 68, 86n, 198
- Wojahn, David, 454
- Woman of No Importance*, A (Wilde), 327
- 'Woodstock' (song), 318
- Wordsworth, William, 33, 53–4, 60, 189, 423–4
'Lines Written a Few Miles above Tintern Abbey', 53–4
'Nutting', 423–4
- work, 400–417
- World War I (1914–18), 4, 38–52, 243
- World War II (1939–45), 41–2, 48, 145, 167–8, 236
- Wright, Charles, 306, 315–24, 360n
'A Journal of the Year of the Ox', 316
A Short History of the Shadow, 321n
'After Reading Wang Wei, I Go Outside to the Full Moon', 319n
'Body and Soul II', 321n
'California Dreaming', 315–24
- Y
- Yeats, W. B., 19–25, 40n, 287, 430
'Easter 1916', 20
'The Lake Isle of Innisfree', 287
- Yevtushenko, Yevgeni, 29, 251, 261
'Babi Yar', 29
Yonkers Herald Statesman, 378
- Yoshiyuki, Kohei, 343n
- Young, La Monte, 301
- Young, Neil, 308
- Yrigoyen, Hipólito, 296n
- Z
- Zaccheus, 220–21
- Zambrano, Maria, 197–205, 245
'Delirio del incrédulo', 200–204
- Zanderer, Leo, 393
- Zapruder, Abraham, 272–3
- Zibaldone di pensieri* (Leopardi), 57
- Zinn, Howard, 288
- Zone Journals* (Wright), 316
- zoos, 225–32