

POEM

1. The speaker of a poem by this author describes how “in the salt chuckle of rocks / with their sea pools, there was the sound / like a rumour without any echo / of History, really beginning.” In a poem by this author, a man “melted like a spoon / through the alphabet soup of CIA, PNP, OPEC” and thinks, “I should have seen the cunning bitterness of the rich / who left me no money but these mandates.” One of this author’s poems follows a man who sobs, “I am powerless, except for love” while his hair is stroked by a woman who was an (*) “umbrella blown inside out / by the wind of revolution” and whose “voice had the gutturals of machine guns.” The speaker says, “the great hexameters come / to the conclusions of exhausted surf” and complains about “The ancient war / between obsession and responsibility” in a poem by this author that concludes, “The classics can console. But not enough.” For 10 points, name this poet of “Star-Apple Kingdom” and “Sea Grapes.”

ANSWER: Derek Walcott (the first poem is “The Sea is History”)

2. The speaker of a poem whose title contains this phrase says, “being an immigrant is to kill the / person you used to be... my father says / *gay is sin*, sounding like the chinese word for *heart*.” In addition to that golden shovel “with Frank O’Hara” by Janelle Tan, this phrase titles a poem whose speaker says, “Much casual death had drained away their souls” and laments, “No prayers or incense rose up in those hours / Which grew to be years.” This phrase, which was the last words of (*) Johann Wolfgang von Goethe, titles a poem whose speaker says, “the death was horrible, / The sack of gunpowder failing to ignite” and notes, “His legs were blistered sticks on which the black sap / Bubbled and burst.” A poem titled for this phrase, where a man impending execution says, “I implore my God to witness that I have made no crime,” was written “for *Heinrich Blücher and Hannah Arendt*.” For 10 points, name this phrase, which titles a poem about the Holocaust by Anthony Hecht.

ANSWER: “More Light! More Light!” [accept “Mehr Licht!” or “Light! More Light!” or “Goethe’s Last Words Were More Light” or “Do open the shutter of the bedroom so that more light may enter”]

3. A poem by this author begins, “If I speak for the dead, I must leave / this animal of my body” before the speaker remarks that “For whatever I say / is a kind of petition, and the darkest / days must I praise.” The speaker of a poem by this author asserts, “citizens do not know they are evidence of happiness / in a time of war, / each is a ripped-out document of laughter” before telling God, “If you / climb a roof in the Central Square of a bombarded city, you will see my people and me — / one neighbor thieves a (*) cigarette / another gives a dog / a pint of sunlit beer.” This author created characters like the newly married couple Alfonso and Sonya in an epic about a town that “woke up the next morning and refused to hear soldiers” after the death of the boy Petya, who had the title condition. For 10 points, name this hard-of-hearing Ukrainian poet who wrote the collection *Dancing in Odessa* and the epic poem *Deaf Republic*.

ANSWER: Ilya Kaminsky (the first and second poems are “Author’s Prayer” and “A Cigarette”)

4. A poem in this language contains the question, “What are you waiting for— / have faith in my chemical compassion” and begins “I’m a tranquilizer. / I’m effective at home.” In addition to “Advertisement,” poems in this language include one where the speaker says, “I keep dreaming of my graduation exam: / in a window sit two chained monkeys” and one where “a white-haired old man...Repeats” that “[t]here will be no other (*) end of the world.” A poem in this language asserts that “Every beginning / is only a sequel, after all, / and the book of events / is always open halfway through” and is titled “Love at First Sight.” Clare Cavanagh translated a collection in this language, *View with a Grain of Sand*, with Stanislaw Baranczak. For 10 points, name this language used by poets Wisława Szymborska [viss-law-wah shim-bohr-shka] and Czesław Miłosz [chess-waff mi-wohsh].

ANSWER: Polish [or polski]

5. In a poem by this author, a “little girl d[oesn’t] want / to learn how” to make rolls “because she knew / even if she couldn’t say it that / that would mean when the old one died she would be less / dependent on her

spirit.” In another poem by this author, the speaker says, “I am so perfect so divine so ethereal so surreal / I cannot be comprehended / except by my permission.” One of this author’s speakers describes “how good the water felt when you got your bath / from one of those / big tubs that folk in Chicago barbecue in” and says, “I really hope no (*) white person ever has cause / to write about me / because they never understand / Black love is Black wealth.” The speaker of a poem by this author of “Legacies” and “Ego Tripping” lists reasons like “you can...be warm / all the time / not only when you go to bed / and sleep” to explain why “I always like summer / best.” For 10 points, name this Virginia Tech professor and author of “Knoxville, Tennessee.”

ANSWER: Nikki Giovanni

6. The speaker of a poem titled for this author notes that “Wallace Stevens’s mother is calling him in for dinner / But he’s not coming, he’s dead too, he died sixty years ago / And nobody cared at his funeral” and is by Hera Lindsay Bird. In addition to that poem, which begins, “[this author] is dead so fuck me from behind,” a poem titled for this author warns, “Well, that’s memory for you, that’s so-called / civilization for you, to layer up, / to redo the already done” and notes, “[this author] is (*) Coughing.” The speaker of a poem memorializing this author says, “his fate and fame shall be / An echo and a light unto eternity!” and says his soul is “like a star, / Beacons from the abode where the Eternal are.” For 10 points, name this dedicatee of Percy Shelley’s “Adonais,” who asserted that “Beauty is truth, truth beauty” in “Ode on a Grecian Urn.”

ANSWER: John Keats [accept Adonais: An Elegy On the Death of John Keats]

7. In a poem by this author, he says, “The eye that looks down will surely see the nose; / The finger that fits should be used to pick the nose” and laments, “if I don’t learn to shut my mouth I’ll soon go to hell.” The speaker of a poem by this author begs, “O mother mother Earth, unbind me; let this be / my last testament.” That poem ends with the depiction of an old star “Gazing heavenward” before “The new star appears, foreshadows... a going and coming that goes on forever” and designates that it is meant to be read “(with (*) drum accompaniment).” This author of “Hurrah for Thunder” described himself “Leaning on an oilbean, / Lost in your legend” while waiting for an Igbo deity personified as a river in the poem “The Passage.” For 10 points, name this Nigerian poet of “Elegy for Alto,” who said, “Before you, mother Idoto, / naked I stand” to open his collection *Heavensgate*.

ANSWER: Christopher Okigbo

8. The speaker of a poem titled for this action says while doing it “sweat pearls into drops of gold / inside her lungs, as if...death also, is clutching your wrist.” That poem titled for this action describes how the speaker’s grandmother does this action “as if bombs are bursting in the backyard... as if history / never ended, as if somewhere / a body is still / falling apart.” The speaker of a poem titled for this action describes “that tap and sigh / Upon the glass and listen for reply” while saying, “the rain / Is (*) full of ghosts tonight.” A poem titled for this action concludes, “I only know that summer sang in me / A little while, that in me sings no more.” In addition to a poem about doing this action “in Vietnamese,” the speaker of a poem titled for this action shouts, “Time, you thief, who love to get / Sweets into your list, put that in!” and says, “health and wealth have missed me.” For 10 points, name this action, which Jenny does to the speaker in a poem by Leigh Hunt.

ANSWER: kissing [accept “Jenny Kiss’d Me” or “Kissing in Vietnamese” or “What lips my lips have kissed, and where, and why”]

9. The speaker of a poem titled for this author imagines that “factories will spring up...where once a body fell from an open window” and says, “Hurry dear dream / I am waiting for you / under the eiderdown.” That poem, which opens, “Since I’ve decided to revolutionize my life,” is titled for “Eating Chocolate Ice Cream” and reading this author. The speaker of a poem by this author asks, “You think / this thing / with wings / behind you knows what love is?” and tells a woman, “I’m scared I’ll forget your name / like a poet’s scared he’ll forget / a word / born at night.” A poem by this author, which concludes, “The universe sleeps, / a paw on its huge ear / lousy with stars,” was originally titled “The (*) Thirteenth Apostle.” A poem titled for this

author, whose speaker says, “Now I am quietly waiting for / the catastrophe of my personality / to seem beautiful again,” is by Frank O’Hara. For 10 points, name this influence on the New York School and the author of “A Cloud in Trousers.”

ANSWER: Vladimir Mayakovsky

10. A poet of this ethnicity described how “I imagined you sleeping with her / the way we once slept—as intimate as a jaw, maxilla and mandible hot” in a poem which begins, “Tonight I am riddled by this thick skull.” That author of this ethnicity included a poem whose speaker asks, “I can’t understand. Why are we all just standing here / while he tears the temple to pieces?” in her collection *When My Brother Was an Aztec*. The speaker of a poem by a poet of this ethnicity says, “In the last days of the fourth world I wished to make a (*) map for / those who would climb through the hole in the sky.” That poet of this ethnicity described animals that “thought they were the sun and their bodies shone and burned like stars” and “who were bodies of sand” in “She Had Some Horses.” For 10 points, what ethnicity is shared by the author of the collection *Postcolonial Love Poem*, Natalie Diaz, and current Poet Laureate Joy Harjo?

ANSWER: Native American [accept replacements for “Native,” such as indigenous Americans; accept American Indian; accept Mojave, Muscogee, or Creek; prompt on American or First Peoples]

11. In one section of this poem, the speaker says, “I regret having let a broad river slip through my fingers / without drinking a single drop,” while in another they describe “Three red pigeons in the light / inscribing our fate in the light / with colours and gestures of people / we once loved.” This poem’s speaker says, “Here end the works of the sea, the works of love” and notes, “It was falling into the dream as I was coming out of the dream” before describing how a certain object (*) “exhausts my elbow.” This poem concludes, “We who had nothing will school them in serenity.” A section of this poem begins with the line “Remember the baths where you were murdered” and the speaker of this poem describes “closely scanning / the pines the shore the stars” after saying, “The angel — / three years we waited for him.” For 10 points, name this poem read at the 2004 Olympics whose speaker says, “I woke with this marble head in my hands,” written by Giorgios Seferis.

ANSWER: “Mythistorema”

12. The speaker of a poem by this author describes how his father “lay down / to sleep like a snow-covered road / winding through pines older than him, / without any travelers, and lonely for no one.” In a poem by this author, the speaker remembers that “I was seven when my father / took my hand like this, / and I did not hold that shard / between my fingers and think, / Metal that will bury me...Ore Going Deep for My Heart.” A poem by this author of “Eating Together” describes “the familiar dust of summer, dust we eat” and ends by noting that “There are days we live / as if death were nowhere / in the background; from joy / to joy...from (*) blossom to blossom.” In a poem by this author of “The Gift,” the speaker’s father describes “the feel of the wolftail on the silk” and says, “These I painted blind” after the teacher Mrs. Walker slaps the speaker “for not knowing the difference / between [the title fruit] and *precision*.” For 10 points, name this author of the poem “Persimmons.”

ANSWER: Li-Young Lee

13. In one poem, the reader is told, “suppose...young [this character] sits in a café / smiling, a piece of money held between / his thumb and first finger” and sitting beside a “lady, whose name is Afterwards.” The speaker of a poem titled for this character tells them, “i will bring you every year / something which is worth the whole, / an inch of nothing for your soul” and describes “(hips pumping pleasure into hips).” In another poem, the title figure is told that “because you are / forever making poems in the lap / of [this character,] (*) Humanity / i hate you.” In addition to a poem titled, “if i should sleep with a lady” named after this character, this character is referenced at the conclusion of a poem whose speaker tells him, “Jesus / he was a handsome man” and describes a figure “who used to...break onetwothreefourfive pigeonsjustlikethat.” For 10 points, name this character, who is asked, “how do you like your blue-eyed boy” in a poem by E.E. Cummings.

ANSWER: **Death** [accept Mister **Death** or “if i should sleep with a lady called **death**”]

14. Poet Greg Kuzma accused this author of being a “child hater” for a poem by them that begins, “You see, they have no judgment. / So it is natural that they should drown.” The speaker says, “In my dream, I built a funeral pyre. / For myself...fire / seemed the right end for hunger” and says, “Nothing was lost: it was all / destroyed” in this author’s poem “Inferno.” In one poem by this author of “The Drowned Children,” the speaker asserts that “[i]t is terrible to survive / as (*) consciousness / buried in the dark earth” and describes how “from the center of [their] life came...deep blue shadows on azure seawater.” The speaker of another poem by this author describes “the man’s mouth / sealing my mouth, the man’s / paralyzing body” and asks, “[h]ow can I be content / when there is still / that odor in the world?” For 10 points, name this author of “The Wild Iris,” who wrote that “I hate them as I hate sex” in her poem “Mock Orange.”

ANSWER: Louise **Glück**

15. The speaker of a poem whose title references a person with this profession tells them, “when I pick up this pencil / like a flute / & blow myself away from my death, / I listen to you again beneath the mercy / of a blue morning's grammar.” In addition to that “Aubade” by Rachel Eliza Griffiths, the speaker of a poem about a person with this profession says they “feel creep up the curving east / The earthy chill of dusk and slow” and describes how they lie (*) “face down beneath the sun... To feel the always coming on / The always rising of the night.” The speaker of a poem dedicated to a person with this profession says what they produce is “A way of happening, a mouth” but “makes nothing happen” and asks to “Let the Irish vessel lie.” For 10 points, people with which profession are described in “You, Andrew Marvell” and “In Memory of W. B. Yeats”?

ANSWER: **poets** [prompt on authors, writers, or other synonyms; accept descriptions like people who write poetry]

16. The speaker of this poem describes “the breathless hush...the far-off rush / Of herald wings [that] came whispering” before they are struck with “a strangling sob... and a great heart-throb.” This poem’s speaker describes “Spring-silver, autumn-gold, / That I shall never more behold!” and says, “I would I were alive again.” A stanza of this poem opens, “All sin was of my sinning, all...Mine every greed, mine every lust.” In this poem, there is at sea “a great fog bank / Between two (*) ships that struck and sank” as the speaker says, “A man was starving in Capri.” The speaker of this poem remembers how “Infinity / Came down and settled over me; / Forced back my scream into my chest, / Bent back my arm upon my breast” as “reaching up my hand to try, / I screamed to feel it touch the sky.” For 10 points, name this poem beginning, “All I could see from where I stood / Was three long mountains and a wood” by Edna St. Vincent-Millay.

ANSWER: “**Renascence**”

17. A poem titled for this body part suggests that “you take the knife to the wall / instead. You carve & carve. / Until a coin of light appears / & you get to look in, for once, / on happiness.” That poem’s speaker wonders, “Suppose you woke / & found your shadow replaced / by a black wolf. The boy, beautiful / and gone.” The speaker of a poem titled for one of these body parts asserts, “Otherwise this stone would seem defaced / beneath the translucent (*) cascade of the shoulders / and would not glisten like a wild beast's fur” because this body part “is still suffused with brilliance from inside.” A poem titled for one of these body parts “of Air” by Ocean Vuong muses, “Suppose you do change your life” in response to a poem titled for this body part that insists, “You must change your life.” For 10 points, Rainer Maria Rilke wrote about Apollo’s “Archaic” form of what body part?

ANSWER: **torso** [accept “**Torso** of Air” or “Archaic **Torso** of Apollo”]

18. This author once found a poem that said, “By accident, you put / Your money in my / Machine (#4) / By accident, I put / My money in another / Machine (#6)” in a paper bag in a laundromat. In one poem, this author described taking a “werewolf...to the carnival” where “he started / crying / when he saw / the Ferris wheel” and “[h]e looked / like a boat / out on the dark / water.” In one poem, this author of “A Boat” compared unrequited love to (*) “wander[ing] around / the house like a sewing machine / that’s just finished

sewing / a turd to a garbage can lid.” In another poem, this poet said, “I think of all the people / lost inside of you.” For 10 points, name this author of “I Feel Horrible. She Doesn’t” and *The Pill Versus the Springhill Mine Disaster*.

ANSWER: Richard **Brautigan**

19. In a poem centering around one of these creatures, the title character “had dreams all yesternight / Of her own betrothèd knight; / And she in the midnight wood will pray / For the weal of her lover that's far away.” That character calls out “Behold! her bosom and half her side— / A sight to dream of, not to tell!” when she sees one of these creatures. A poem addressing one of these creatures, who came “To make your bed and your domain / Of my humiliated mind,” calls them the “Infamous (*) bitch to whom I'm bound / Like the convict to his chain.” A poem titled for one of these creatures, whose speaker exclaims, “Your kisses would resuscitate / The cadaver of [one of these creatures]!” and calls out to “You who, like the stab of a knife, / Entered my plaintive heart,” is by Charles Baudelaire. For 10 points, name this creature, whose lesbian trope was described in Samuel Taylor Coleridge’s poem *Christabel*.

ANSWER: **vampires** [accept “The **Vampire**” or “Le **Vampire**”]

20. In one poem by this author, the title figure is “as innocent as a bathtub / full of bullets” and is told, “I am the horizon / you ride towards, the thing you can never lasso... I am the space you desecrate / as you pass through.” Another poem by this author notes that “In order to avoid her death, her particular death, with / wrung neck and swollen tongue, she must” do the title action. One of this author’s poems begins by saying, “The children on the (*) lawn / joined hand to hand / go round and round / each arm going into / the next” and ends with the statement “I want the circle / broken.” A poem by this author of “Backdrop addresses cowboy” and “Marrying the hangman” describes doing the title action “like a hook into an eye.” For 10 points, name this author of “[you fit into me]” and “The circle game.”

ANSWER: Margaret **Atwood**