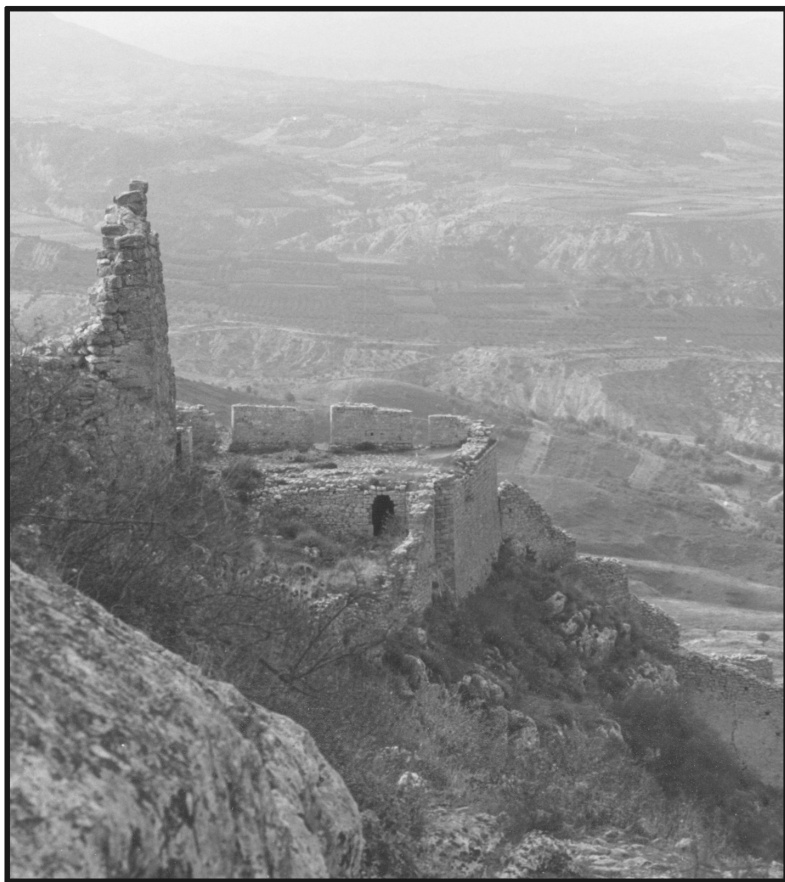


KINDLED *Terraces*

American Poets in Greece



Edited by DON SCHOFIELD



TRUMAN STATE UNIVERSITY PRESS
NEW ODYSSEY SERIES

© 2004 Truman State University Press
All rights reserved
New Odyssey Series
Published 2004 by Truman State University Press, Kirksville, Missouri 63501
tsup.truman.edu

Cover photography by Don Schofield; Aegina, Temple of Aphaia; Crete.
Cover designed by Teresa Wheeler
Body type: LegacySerITC by URW Software
Printed by Thomson-Shore, Dexter, Michigan USA

Library of Congress Cataloging-in-Publication Data (applied for)
Schofield, Don, 1949–
Kindled terraces: American poets in Greece / edited by Don Schofield
p. cm. — (New odyssey series)
Includes author and first line indexes.
ISBN 1-931112-37-1 (pbk. : alk. paper)
1. Literature & Literary Criticism — English. I. Title. II. Series.
2004

No part of this work may be reproduced or transmitted in any format by any means without written permission.

All poems in this anthology are copyright, and may not be reprinted or reproduced without the consent of the owners or their agents. A full listing of permissions as well as first appearance will be found on pages 221–226 of this book.

∞ The paper in this publication meets or exceeds the minimum requirements of the American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1992.

For Edmund Keeley,
whose love of Greece and its literature
opened the door for so many.

CONTENTS

ACKNOWLEDGMENTS	xiii
INTRODUCTION	xv
JAMES MERRILL	1
After Greece	2
Days of 1964	4
The “Metro”	6
More Enterprise	6
Komboloi	6
Kostas Tympakianakis	8
To My Greek	9
ALAN ANSEN	12
Moving	13
Cats	15
PETER GREEN	16
Delphi	16
Ikaria	17
LINDA GREGG	22
The Island of Kos	22
The Poet Goes about Her Business	23
Gnostics on Trial	24
Balancing Everything	24
Me and Aphrodite and the Other	25
The Design Inside Them	25
Hephaestus Alone	26
Not a Pretty Bird	27
JACK GILBERT	28
Finding Eurydice	28
The Edge of the World	29
All the Way from There to Here	29
The History of Men	30
Ghosts	31
On Stone	31

EDWARD FIELD	33
Donkeys	34
Goats	35
THOMAS MCGRATH	37
from “Letter to an Imaginary Friend”	38
ROBERT LAX	46
Shepherd’s Calendar	47
The Harbor	49
Byzantine Faces	53
[untitled “which...”]	55
PHILIP RAMP	56
Rock	56
A Temple	57
BECKY DENNISON SAKELLARIOU	59
Breathing	59
I Would Like to Write Poems	60
BARRY TAGRIN	62
Returning to Greece	62
Sorrow Flying Hard	63
BILL MAYER	65
Neither Memory nor Nostalgia	66
20	67
After	68
RACHEL HADAS	69
A Copy of Ariel	70
Rag Rug	71
Last Trip to Greece	72
Island Noons	74
Samian Morning, 1971	77
DONALD BREES	79
Kalo Pedia	79
Kafeneion	80
The Fox on Paros	80
The Hermit at Piso Livadi	81
JEFFREY CARSON	82
After Passover	83

Colossal Wind	83
Tomatoes of Paros	84
Paros Minor	84
LAUREL MANTZARIS	85
The End of the Affair	85
Winter Morning	86
MICHAEL WATERS	87
Parthenopi	88
Scorpions	88
Two Baths	90
Well Water	91
Akrotiri	92
Black Olives	93
JOSEPH STROUD	94
Our Blood Is Red Coral, We Build a Bridge Over the Abyss	95
Crossing the Island	95
NICHOLAS SAMARAS	97
Amphilohios	98
Crossing the Strait	99
The Distant, Watery Globe	100
Lovely for the Sharing, Lonely among the Beautiful	102
ALICE FRIMAN	103
Stumbling on Paradise	103
Stars	104
WILLIAM PITT ROOT	105
With No Other Witness	106
Orpheus Reconsidered	107
ELENI SIKELIANOS	109
Shadows of a Gazetteer	110
First Greek Poem	111
Footnote to the Lambs	111
Histories: The Pots & Pans of Early Greece	112
Film: How to Exploit an Egg	112
Essay: Delicately	114

DAVID MASON	115
Schoolchildren at Mistras	116
Acrostic from Aegina	116
Pelicans and Greeks	117
DON SCHOFIELD	119
Teaching High School in Greece	120
The Physics of Parting	121
Dead Shepherd's Hut	122
Callicles Puts a Head on the Argument	123
Homage to the Wheels	124
ADRIANNE KALFOPOULOU	126
Burgundy	126
My Daughter's Eyes	128
Pergola	128
LONNIE HULL DUPONT	134
December on the Ionian Coast	135
Three Marines	136
LINDA ELKIN	138
Ancient Game	138
Amorgos	139
The Distance to Katapola	139
Navigation	141
CHRISTOPHER BAKKEN	142
Terra Incognita	143
Dion	143
Alexandroupoli	144
Samothraki	145
Zagora	147
Climbing Olympus	148
A. E. STALLINGS	150
A Postcard from Greece	150
Apollo Takes Charge of His Muses	151
The Wife of the Man of Many Wiles	151
An Ancient Dog Grave, Unearthed During Construction of the Athens Metro	152
Aftershocks	153
Athens, August	153
Minutes	153

CHARLES FISHMAN	155
Andros Night	155
The Light at Ligourio	156
MOIRA EGAN	157
Liminal Hymn	158
Dear Mr. Merrill,	158
MARK SARGENT	160
In the Dark Noise of the Olive Press	
Young Men Work and Old Men Watch	161
In the Weather	162
Watching a Storm's Aftermath without Regret	163
DIANE THIEL	164
Legacy	165
Daphne (A Photograph, 1930)	165
Event Horizons	166
Circumstance	167
CHARLES O. HARTMAN	168
from "Tambourine"	169
P.H. LIOTTA	180
The Language of Angels	180
The True Colours of Ikons	182
Man with a Kite	184
A Prayer for My Daughter	185
REBECCA NEWTH	187
House of Sky	187
Dear Edward Lear,	188
RINA FERRARELLI	190
Greece: Postcards and Reflections	190
The Oracle of Apollo at Delphi	193
ALICIA SUSKIN OSTRIKER	194
Volcano	195
Cretan Interlude: Lasithi Plateau	198
GAIL WHITE	201
Boomers on a Cruise	201

RACHEL BLAU DUPLESSIS	203
The Poems of Sappho	204
Praxilla's Silliness	204
BIOGRAPHIES	209
PERMISSIONS	221
AUTHORS	225
INDEX OF FIRST LINES	227

ACKNOWLEDGMENTS

The editor expresses his heartfelt thanks to the poets whose works appear in this anthology and to their publishers. Without their generosity this book could not have been made. Thanks also to the Virginia Center for the Creative Arts, the Ragdale Foundation, and the Hellenic Studies Program of Princeton University for providing time and space in which to work; to Rachel Hadas, Dimitris Gondicas, Alicia Stallings, and Dino Siotis for their helpful suggestions; David Mason and Moira Egan for their prose contributions to the anthology; John Zervos and Glenn Tornell for the photographs they uncovered; and Litsa Papalexia for her help with the proofs. A special thanks as well to Linda Gregg, whose encouragement and wisdom were essential to the completion of this project.

INTRODUCTION

“If I am a poet, the air of Greece has made me one,” Lord Byron declared almost two centuries ago. While most of the forty contemporary American poets included in this anthology wouldn’t have taken Byron’s words literally, each of them in his or her own way has been inspired by Greece, enough to leave the comforts and familiarity of home and to journey to this small, eastern Mediterranean land—and write about the experience for years to come. But why Greece? What is it about this country of ten million people—until recently the poorest member of the European Union, and with a language known by few others beyond its borders—that gives it a special place in the imaginations of American poets?

The history of Greece is certainly one appeal: its embodiment of the classical legacy. Europeans have been traveling to this land since the time of the Renaissance and North Americans since the eighteenth century, in search of the Golden Age of Hellas, as Greece was known in antiquity. In the English-language tradition a whole body of literature developed from the writings of classicists and philhellenes, a number of whom made pilgrimages to pay homage to the place where Western art, history, and drama, as well as its contradictory traditions of the rational and irrational, and of course its poetry were born. As various regions of Greece rose up against the colonial rule of the Ottoman Empire in the early and middle nineteenth century, Lord Byron and other European philhellenes came to fight alongside the Greeks in an effort to liberate the lands identified with Hellas. They dreamed of a revival of the Golden Age. Many American writers also shared that dream. Some, like Susan Ward Howe, author of “The Battle Hymn of the Republic,” even campaigned to raise money and journeyed to Greece to bring relief supplies for refugees caught up in the decades-long struggle.

In more peaceful times Herman Melville and Mark Twain visited and wrote about their experiences, as did poets Hilda Doolittle and Trumbull Stickney in the early twentieth century—each fascinated by the evocations of antiquity they encountered, so much so that they often didn’t see, or in some cases were repulsed by, the actual Greece standing before them. Mark Twain, for example, described in *Innocents Abroad* the landscape of Attica as a “barren, desolate, unpoetical waste” and the local residents as a “community of questionable characters...confiscators and falsifiers of high repute.”

By the 1950s, when this anthology commences, this way of framing Greece started expanding to take in other historical epochs. While thousands of American tourists, enamored of the classical legacy, began flooding into Greece each year, those visitors who cared to look closely were drawn to ruins and artifacts that dated as far back as the Neolithic age and were offered glimpses of Cycladic and Minoan civilizations, along with Mycenaean, Hellenic, Hellenistic, Roman, and Byzantine culture. Each age sparked the imaginations of those receptive to it. Moreover, as many poems in this collection attest, each period left its mark, not only on the landscape, but also on the language and culture of the country's modern inhabitants.

Around the same time a different way of seeing Greece came to the fore—Greece as Paradise. Taking their lead from *Colossus of Maroussi*, Henry Miller's account of his travels through Greece in 1939, as well as from the writings of British expatriate Lawrence Durrell, the work of nineteenth-century English painter and author Edward Lear, and (later) English translations and a film version of Nikos Kazantzakis' *Zorba the Greek*, a whole generation of American poets traveled to Greece in the 1950s, 1960s, and 1970s looking for island Greece. They ventured to Ios, Paros, Crete, and elsewhere, eager to find an alternative to what Miller called "the air conditioned nightmare" of America. Greece seemed to offer these visitors—many of whom chose to stay in remote areas, often without electricity or running water—what America lacked: a pristine, vibrant landscape where they could remain free of the distractions and pressures of the modern world. Living in the mesmerizing light of the Aegean, among people whose lives seemed attuned to the natural rhythms of the seasons and the rituals connected to them, these sojourners saw writing not as a career choice, but as a sacred act as timeless and essential as drawing water from a well.

Other contributors to this collection came in search of their Greek roots, to visit the monasteries of Mount Athos, or to be with a spouse. Some were attracted to urban Greece because of the more relaxed attitude toward homosexuality they found or because life in general seemed freer and the people warmer and more self-expressive. As poets many were inspired to visit or even move to Greece by translations of Constantine Cavafy, Yiannis Ritsos, Nobel Prize winners George Seferis and Odysseus Elytis, and other modern Greek poets. They also were drawn by the prose of British philhellenes Patrick Leigh Fermor and Philip Sherrard and the American expatriate Kevin Andrews. By the 1980s and 1990s, more and more who came began to embrace Greece, not only for its past, but also for the diversity of its present, which they found to be an inspiring admixture of the European, Balkan, Mediterranean, and Oriental.

Whatever motivated the poets presented in this anthology to tour, to return time and again, or to settle here for years—as more than half the poets herein have done—they certainly are not the only ones to have made the journey. This volume easily could be much larger and still not include all the American poets who have come to Greece in recent decades. In assembling this anthology, then, certain choices had to be made, sometimes with difficulty. The time frame was relatively easy to define: I wanted to include poets from the 1950s to the present in order to

show how rich and vital writing out of the Greek experience has become. Far more difficult was deciding whom to consider an “American” poet. Any line I drew wound up excluding important figures. Ultimately, I decided not to include poets living in America who were born in Greece. This necessitated leaving out Olga Broumas, Nanos Valaoritis, and other Greek-Americans writing in English. I regret their absence. Collectively they would make up a fine anthology all their own, a project someone should take on in the near future. I also chose to include as “American” three poets born outside the United States (one in Vietnam and two in England) because of the distinctly American voice in their poetry and the fact that each has spent a number of years in both the United States and Greece.

Within these parameters I chose poets who represent a gamut of exposure to Greece, from those who toured for a couple weeks or so, to those who have spent years, even decades, in Greece—with an emphasis on the latter. I also tried to be as geographically representative of Greece as possible, including poets who have lived on the islands, in mainland rural areas and towns, and in the two major cities, Athens and Thessaloniki. To provide a degree of historical perspective I ordered the poets according to the decades they first encountered and started writing about Greece.

As for the criteria used in selecting individual work, first and foremost I wanted each choice to stand well as a poem, not simply as a depiction of some aspect of Greece. I also wanted poems that represent a variety of contemporary styles, voices, and aesthetic approaches in order to show the range of poets drawn to this corner of the eastern Mediterranean. Finally, I wanted poems that offer diverse images of Greece in order to suggest its multiplicity, as well as to indicate the different ways we as Americans approach the foreign and what that says about us, our culture, identity, and poetics. For, besides the reading pleasure and glimpses of the exotic it might offer, a collection such as this can’t help but suggest that the way we frame the Other tells us as much about the place we leave as it does about the places to which we journey. Equally important is how the body of work assembled here reveals what is brought back, not so much in our physical return as in the language in which we continue to write.

Don Schofield
Drosia, Athens, June 21, 2003

BIOGRAPHIES

ALAN ANSEN

Born in Brooklyn, New York, in 1922, Alan Ansen holds a B.A. and M.A. in Classics from Harvard University, where he specialized in Greek lyric poetry. After attending a series of lectures and seminars on Shakespeare given by W.H. Auden in 1946 and writing a paper that Auden said was the most brilliant he had ever read, Ansen became a lifelong friend of the English expatriate poet, succeeding Rhoda Jaffe as his secretary. Ansen also became a close friend of several members of the Beat Movement, in particular Allen Ginsberg, Gregory Corso, and William S. Burroughs, notably writing the first critical essay on the latter's work, "Anyone Who Can Pick Up a Frying Pan Owns Death." From 1954 to 1961 he lived in Venice, Italy, using it as a base from which to travel in Europe and North Africa. A resident of Athens since 1961, he is the author of several books of poetry, including *Disorderly Houses* (1961) and *Contact Highs: Selected Poems 1957–1987* (1989). Ansen's voluminous notes from lectures by and conversations with W.H. Auden enabled him to compile *The Table Talk of W.H. Auden* (1990) and made possible the preparation of Auden's *Lectures on Shakespeare* (2000).

CHRISTOPHER BAKKEN

Christopher Bakken lived in Thessaloniki from 1992 to 1994 while teaching at Aristotle University of Thessaloniki and at Anatolia College. His book, *After Greece*, was awarded the 2001 T.S. Eliot Prize in Poetry by Truman State University Press, and has been reprinted in a Greek-English format by Lagouderas Editions in Athens. His poems, essays, and translations have appeared in such publications as *The Paris Review*, *Gettysburg Review*, *Raritan*, *Modern Poetry in Translation*, and elsewhere.

DONALD BREES

Donald Brees was born in the San Joaquin Valley of California. He has a B.A. in Anthropology/Oriental Studies from the University of Arizona where he did graduate study in Entomology. He lives in San Francisco, New York, and Europe, especially Greece.

JEFFREY CARSON

Jeffrey Carson was born in 1944 and raised in New York where he graduated from Stuyvesant High School and New York University. Since 1970 he has lived with his wife, the photographer Elizabeth Carson, on the island of Paros where he teaches at the Aegean Center for the Fine Arts. He also spearfishes; accompanies the local chorus on the piano; and writes poetry, translations, criticism, and travel essays. Four of his books are *Poems 1974–1996* (1997), *The Collected Poems of Odysseus Elytis* (1997), *Forty-Nine Scholia on the Poems of Odysseus Elytis* (1984), and *Paros, Roads, Trails, and Beaches* (1974).

RACHEL BLAU DUPLESSIS

Rachel Blau DuPlessis is the author of seven books of poetry, most recently *Drafts 1–38, Toll* (2001). She has written four books of literary criticism, including *The Pink Guitar: Writing as Feminist Practice* (1990) and *Genders, Races and Religious Cultures in Modern American Poetry* (2001). DuPlessis edited *The Selected Letters of George Oppen* (1990), and has coedited an anthology about H.D. (Hilda Doolittle), an anthology called *The Objectivist Nexus* (1999), and a set of memoirs about the women's movement. DuPlessis teaches at Temple University in Philadelphia and is the recipient of a 2002 Pew Fellowship for Artists and of the Roy Harvey Pearce/Archive for New Poetry Award (2001), given to a notable poets/scholar.

LONNIE HULL DUPONT

Lonnie Hull DuPont lives in rural Michigan where she is a book editor and writer of poetry and nonfiction. She is the author of *The Haiku Box* (2001), as well as five poetry chapbooks from small San Francisco presses.

MOIRA EGAN

Moira Egan has an M.F.A. from Columbia University, where James Merrill chose her manuscript for the David Craig Austin Prize. Her poems have appeared in numerous journals, including *Poetry*, *Boulevard*, and *American Letters & Commentary*, and have won many awards, including nomination for the Pushcart Prize. For three years she lived in Thessaloniki where she taught and had a view of Mount Olympus from her balcony on clear days. Currently she lives and teaches in Baltimore, Maryland. She is the author of *Cleave* (2004), a full-length book of poems.

LINDA ELKIN

Linda Elkin is a poet and former dancer. Her poetry has appeared in many journals, including *Green Mountains Review*, *Southern Poetry Review*, *Willow Springs*, *Poet Lore*, and the anthology *What Have You Lost?* (1999). She has received an artist's fellowship from the Vermont Studio Center and lives in Oakland, California.

RINA FERRARELLI

Rina Ferrarelli's latest collections are a book of poems, *Home is a Foreign Country* (1996) and a book of translations, *I Saw the Muses* (1997). She was awarded a National Endowment for the Arts grant, and the Italo Calvino Prize from Columbia University Translation Center. Her poems and translations have been published or are forthcoming in a number of journals, such as *Americas Review*, *Chelsea*, *The Chariton Review*, *The Hudson Review*, *International Quarterly*, *Italian Americana*, *The Laurel Review*, *Modern Poetry in Translation*, and *Tar River Poetry*.

EDWARD FIELD

Edward Field received the Lamont Award from the Academy of American Poets for his first book, *Stand Up, Friend, with Me* (1963), the Shelley Memorial Award from the Poetry Society of America, and the Prix de Rome of the American Academy of Arts & Letters. The documentary *To Be Alive*, for which he wrote the narration and which was shown at both the New York World's Fair and Expo '67 in Montreal, won an Academy Award.

Field has given hundreds of poetry readings at colleges and other venues around the United States, including the Library of Congress; edited two poetry anthologies, *A Geography of Poets* (1979) and *A New Geography of Poets* (1992); and has collected two books of the writings of Alfred Chester for Black Sparrow Press. His essays have appeared in the *New York Review of Books*, *The Gay and Lesbian Review*, *The New York Times Book Review*, *Parnassus*, *Kenyon Review*, and other magazines.

His latest published works are *A Frieze for a Temple of Love* (1998); translations from the Inuit, *Magic Words* (1998); and a novel, *The Villagers* (1999), written with Neil Derrick. The University of Wisconsin Press is publishing his literary memoirs in 2004. He and his friend, Neil Derrick, live in New York but spend much of their time in Europe.

CHARLES FISHMAN

Charles Fishman is director of the Distinguished Speakers Program at Farmingdale State University, associate editor of *The Drunken Boat*, and poetry editor of *New Works Review*. His books include *Mortal Companions* (1977), *The Firewalkers* (1996), *Blood to Remember: American Poets on the Holocaust* (1991), and *The Death Mazurka* (1989), which was selected by the American Library Association as an Outstanding Book of the Year (1989). His eighth chapbook, *Time Travel Reports*, was published in 2002, and his fifth book-length collection, *Country of Memory*, will be released in 2004.

ALICE FRIMAN

Alice Friman is professor emerita of English and Creative Writing at the University of Indianapolis. Published in twelve countries and anthologized widely, she

has produced seven collections of poetry, including *Inverted Fire* (1997) and *Zoo* (1999), and is a recipient of the Ezra Pound Poetry Award from Truman State University and the Sheila Motton Prize from the New England Poetry Club. She has been published in *Poetry*, *The Georgia Review*, *The Gettysberg Review*, *Field*, and *Prairie Schooner*, as well as in other journals, and has been awarded fellowships from the Arts Council of Indianapolis and the Indiana Arts Commission.

JACK GILBERT

Born in Pittsburgh, Pennsylvania, Jack Gilbert has held teaching positions at the University of California, Berkeley; San Francisco State University; Syracuse University; and Kyoto University. In 1986 he served as Chair of the Creative Writing Program at University of Alabama, Tuscaloosa. A recipient of many awards, including a Guggenheim Fellowship, a National Endowment for the Arts award, the Yale Series of Younger Poets Award, and the Lannan Poetry Award, he has published three volumes of poetry: *Views of Jeopardy* (1962), *Monolithos: Poems 1962 and 1982* (1982), and *The Great Fires: Poems 1982–1992* (1994).

PETER GREEN

Peter Green was born in London in 1924 and educated at Charterhouse, in Burma during World War II, and at Cambridge. For ten years (1953–63) he was a London literary journalist. He then emigrated with his family to Greece, living first on Lesbos (until 1966) and then in Athens until 1971. From then until his retirement in 1997 Green was a professor of Classics at the University of Texas at Austin (from 1983 with a named chair) and now holds an adjunct professorship at the University of Iowa (where his wife is also a professor). Both the Southwest and Midwest gave him a feeling for the space and energy of open landscape.

LINDA GREGG

Linda Gregg's most recent books are *Things and Flesh* (1999) and *Too Bright to See; & Alma* (2002). In 2003 she was awarded a Lannan Literary Fellowship and the Sara Teasdale Award. Currently a resident of New York City, she has been teaching at Princeton University.

RACHEL HADAS

Rachel Hadas is the Board of Governors Professor of English at the Newark campus of Rutgers University. She is the author of more than a dozen volumes of poetry, criticism, and translations. Her most recent book of poems is *Indelible* (2001) and prose is *Merrill, Cavafy, Poems, and Dreams* (2001).

CHARLES O. HARTMAN

Charles O. Hartman has published five books of poems, most recently *Glass Enclosure* (1995) and *The Long View* (1999) and three books of critical prose (on prosody,

jazz, and computer poetry). He is the poet in residence at Connecticut College and also works sporadically as a jazz guitarist.

ADRIANNE KALFOPOULOU

Adrienne Kalfopoulou is a graduate of the New York University Graduate Creative Writing Program and a Ph.D. recipient from Aristotle University, Thessaloniki. Her poems have appeared in various journals, including *Phoebe*, *Pavement Saw*, *Nimrod*, *Atlanta Review*, and *13th Moon*. Her chapbook, *Fig*, won the 2000 EDDA Poetry Chapbook Competition for Women from *The Sarasota Poetry Theater Press*; she also has published a book of criticism on female discourses in American culture, *The Untidy House* (2000) and has written on various nineteenth- and twentieth-century American texts. She currently teaches Literature and Creative Writing at the University of LaVerne's Athens campus.

ROBERT LAX

Robert Lax was born in Olean, New York, in 1913. While at Columbia University, from which he received a B.A. in 1938, he became a close friend of Thomas Merton, who once observed that Lax “meditated on some incomprehensible woe.” Mark Van Doren, one of Lax's teachers at Columbia and also a lifelong friend, carried Merton's observation even further: “The woe, I now believe, was that Lax could not state his bliss: his love of the world and all things, all present in it.”

In the 1940s, Lax worked at various jobs, including as a contributing and assistant editor for *The New Yorker*, a film reviewer for *Time*, an instructor at the University of North Carolina and Connecticut College for Women, a freelance writer and photographer, and a screenwriter for Metro-Goldwyn-Mayer Studios in Hollywood. During this period he made trips to France, Italy, and the Virgin Islands. In 1949 he traveled through Europe with the Alfred Court Zoo Circus and through Canada in 1951 with the Christiani Family Circus. He moved to Greece in 1960, living mainly on the islands of Kalymnos and Patmos where he remained for almost forty years. Failing health forced him to return to Olean, New York, where he died on September 26, 2000.

Lax wrote numerous books during his lifetime, published mostly by small presses in Europe, America, and Australia, including *Love Had a Compass: Journals and Poetry* (1996) and *A Thing That Is* (1997). His first collection, *The Circus of the Sun* (1959), was a cycle of poems, fairly traditional in style, metaphorically comparing the circus to creation. With the publication of *New Poems* (1962) Lax started developing the minimalist style that was to characterize his poetry from then on. He once described his slow, meditative approach, which focuses on image and sound and draws the reader's attention down the page rather than across, as “a little like a movie film.” Elsewhere he explained that he writes in “rhythmic groups of syllables, which perhaps should be called lines but which as I use them rather resemble chains, vertical groups of syllables (usually common words of striking and universal significance—cut into syllables and arranged in rhythmic and semantic grouping).”

P. H. LIOTTA

P.H. Liotta is the Jerome E. Levy Chair of Economic Geography and National Security at the U.S. Naval War College. He has lived in and traveled extensively throughout the former Soviet Union, Europe, and the Balkan Peninsula, as well as Central and South Asia (including Iran). He has received a Pulitzer Prize nomination, a National Endowment for the Arts literature fellowship, a Fulbright scholarship to Yugoslavia, and the *International Quarterly* Crossing Boundaries Award. The author of fourteen books and more than three hundred articles, he serves on the advisory boards of Estudios de Defensa del Instituto de Ciencia Política de la Pontificia Universidad Católica, Santiago de Chile, and the Research Institute for European and American Studies in Athens, Greece. Recent work includes *Dismembering the State: The Death of Yugoslavia and Why It Matters* (2001); *The Wreckage Reconsidered: Five Oxymorons from Balkan Deconstruction* (1999); *The Ruins of Athens: A Balkan Memoir* (1999); and *The Wolf at the Door: A Poetic Cycle; translated from the Macedonian of Bogomil Gjuzel* (2001). Forthcoming works include *The Fight for Legitimacy: Democracy Versus Terrorism*; *The Last Best Hope: Legitimacy and the Fate of Macedonia*; and *The Uncertain Certainty: Human Security, Environmental Change, and the Future Euro-Mediterranean*.

LAUREL MANTZARIS

Laurel Mantzaris, only Greek by marriage, came to Greece in her twenties, stayed, and now can't imagine living anywhere else. She is a teacher of English and the mother of four.

DAVID MASON

David Mason's books of poems include *The Country I Remember* (1996) and *The Buried Houses* (1991). He is also the author of a collection of essays, *The Poetry of Life and the Life of Poetry* (2000), and the coeditor of several anthologies and textbooks. His works have appeared in *The New York Times*, *The Hudson Review*, *The Sewanee Review*, *Poetry*, *Mondo Greco*, *The American Scholar*, *The Irish Times*, and many other periodicals. He teaches at the Colorado College and lives in the mountains outside Colorado Springs with his wife, Anne Lennox.

BILL MAYER

Born in Los Angeles, Bill Mayer was educated at Whittaker College and San Francisco State University. He has studied with a number of noted poets, including Jack Gilbert, Stan Rice, and Nanos Valaoritis. His publications include two books of poetry—*Longing* (1993) and *The Uncertainty Principle* (2001)—as well as a number of journal publications. He is also a professional photographer and wine importer.

THOMAS MCGRATH

Thomas McGrath was born to an Irish Catholic farming family in North Dakota in 1916. He grew up with the leftist labor traditions of the 1930s and joined the Communist Party as a young man while pursuing his education at the University of North Dakota, Louisiana State University, and Oxford, where he was a Rhodes Scholar. Blacklisted by the House Un-American Activities Committee in Los Angeles in 1954, he was kept from assuming academic posts until 1960. It was in these years that he began his long poem, *Letter to an Imaginary Friend*, which was published in stages over thirty years (a complete, corrected edition appeared posthumously in 1997). McGrath's other books include *The Movie at the End of the World* (1973), *Passages toward the Dark* (1982), *Echoes Inside the Labyrinth* (1983), *Selected Poems 1938–1988* (1988), and *Death Song* (1991). A teacher, novelist, and film-writer, as well as a poet, winner of numerous awards for his work, McGrath died in Minnesota in 1990.

JAMES MERRILL

Son of Charles Merrill, a renowned financier, and Helen Ingram, publisher of a small newspaper, James Ingram Merrill was born in 1926 and grew up in an atmosphere of wealth and privilege in Manhattan and Southampton. While at Amherst College, from which he graduated *summa cum laude* in 1947, he did an honors thesis on metaphor in Marcel Proust, a writer who would prove to have an enduring influence on Merrill's poetry. During his college years he also privately published (through a small press in Athens, Greece) *Black Swan*, his first collection of poems (not counting *Jim's Book*, which his father had printed when Merrill was eight). When he finished university Merrill taught at Bard College for a brief period and then spent the next few years traveling to various countries in Asia and Europe, including Greece. After returning to Greece several times, Merrill, along with his companion, David Jackson, took up residence in Athens in 1955, and for the next two-and-a-half decades lived part of each year in a house on the slopes of Mount Lycabettos, and part of the year either in the coastal town of Stonington, Connecticut, or in Key West, Florida.

One of the most highly acclaimed poets of his generation, Merrill published more than fifteen poetry collections, of which *Nights and Days* (1966) won the National Book Award in Poetry; *Braving the Elements* (1972) received the Bollingen Prize; *Divine Comedies* (1976), the Pulitzer Prize; *Mirabell* (1978), a second National Book Award; *The Changing Light at Sandover* (1982), the National Book Critics Circle Award; and *The Inner Room* (1988), the first Bobbitt National Prize for Poetry. In addition, he published a volume of memoirs, two works of drama and two novels, the latter of which, *The (Diblos) Notebook* (1965)—the story of a Greek-American returning to his homeland—was nominated for the National Book Award in Fiction. On February 6, 1995, at the age of sixty-eight, Merrill died while traveling in Arizona.

REBECCA NEWTH

Rebecca Newth has published five books of poetry, a memoir, and two books for children. She is the founder of Will Hall, Inc., a nonprofit organization to benefit education and the arts. She maintains close ties with Greece through a friendship with the Middle Eastern scholar, Dimitri Gutas and his wife, Joanna, and with Mihalis Tzekakhs, a librarian in Crete and Athens. She is currently working on an essay and photographs of a garden on Crete from the Venetian Renaissance period, a book for children, and a new collection of poetry with the working title *From the Island of Fyn*.

ALICIA SUSKIN OSTRIKER

Alicia Ostriker has published ten volumes of poetry, including *The Crack in Everything* (1996), which was a finalist for the National Book Award and won the Paterson Poetry Award and the San Francisco State Poetry Center Prize, and *The Little Space: Poems Selected and New, 1968–1998* (1998), which was a finalist for the National Book Award and the Lenore Marshall Prize. Her work has appeared in the *New Yorker*, *Paris Review*, *The Yale Review*, *The Atlantic*, *The Nation*, *American Poetry Review*, and other journals. She lives in Princeton, New Jersey, and is professor of English at Rutgers University. Her most recent book of poems is *The Volcano Sequence* (2002).

PHILIP RAMP

Philip Ramp has been living in Greece for more than thirty years, writing poetry and translating Greek literature into English. His poems and translations have appeared in numerous magazines, anthologies, and catalogs over the years. Shoestring Press in England published his collection, *Jonz*, in 1994, and in 1997 a bilingual edition was published by Politika Themata Publications in Athens. His latest collection, *Glass of an Organic Class*, appeared in Athens in 2003. Shoestring Press also has published a number of his translations of Greek poets, including Tasos Denegris, Lydia Stephanou, Manolis Anagnostakis, Yannis Ververis, and Spyros Vrettos. A comprehensive collection of the poetry of Nikos Karouzos is scheduled for the near future and an anthology of modern Greek poets next year.

WILLIAM PITT ROOT

William Pitt Root's most recent collection, *Trace Elements from a Recurring Kingdom: The First Five Books of William Pitt Root* (1994), was a "Notable Book" for *The Nation*. Newer work is in *Atlantic Monthly*, *Poetry*, *Rattapallax*, and *Whole Earth Magazine*. He has represented the United States at recent readings and festivals in Italy, Sweden (Malmo, Lund, Gotenberg), and Macedonia (at Struga 2000 he read from a bridge over the River Drim to five thousand people). He has been a U.S./U.K. Exchange Artist and fellow of the Rockefeller Foundation, the Guggenheim Foundations, Stanford University, and the National Endowment for the Arts. His prizewinning work has appeared in more than two hundred fifty literary maga-

zines and one hundred anthologies and has been translated into twenty languages. It also has been heard widely over Radio Free Europe and Radio Liberty. He commutes weekly to Manhattan from his home in North Carolina to teach in the Hunter College M.F.A. program.

BECKY DENNISON SAKELLARIOU

Born and raised in New England, Becky Sakellariou has lived all her adult life in Greece. She has raised a family and worked in publishing, teaching, and counseling; she is also a feminist, an advocate for cross-cultural awareness, and a peace activist. She enjoys her plot of land in Euboia, which is filled with fig, olive, pomegranate, apricot, lemon, eucalyptus, almond, mulberry, orange, cherry, and apple trees amongst the wild oregano, rosemary, thyme, sage, and other wonderful growing things. She also is passionate about skiing, singing, and writing poetry.

NICHOLAS SAMARAS

Nicholas Samaras is from Patmos, Greece, and Woburn, Massachusetts. He lived and studied for years in Thessaloniki, Greece. His first book, *Hands of the Saddlemaker* (1992), won the Yale Series of Younger Poets Award. His new book of poetry is seeking publication. A teacher of poetry at the University of South Florida and former director of the Writers' Voice Program at the Tampa Metropolitan YMCA, he has recently won a fellowship from the Lilly Endowment Foundation, for which he will attend and report on the 2004 Athens Olympics. Another goal is to return to Patmos as annually as possible to work on writing and translation projects.

MARK SARGENT

Born in Olympia, Washington, in 1950, Mark Sargent received a B.A. in Art from Mt. Angel College in Oregon in 1973. In 1975 he founded, with musicmaster, The Impossibilists, a Dada performance/publication group, and later studied Buddhist poetics with Trungpa, Ginsberg, Corso, Burroughs, Philip Whalen, Ed Sanders, Ed Dorn, and others at the Naropa Institute, Boulder, Colorado. In 1990 he, his wife, and son moved to Greece. Publications include *Paint the Goat* (1994); *The Body Prays* (1996), a sonnet sequence; and *Stelae Stories* (2003), a sequence of letter poems. A full-length play, *Call Waiting*, was produced in Olympia, Washington, in 2002. He is also currently a contributing editor for *The Raven Chronicles*.

DON SCHOFIELD

Born in Nevada and raised in California, Don Schofield moved to Greece in 1980 after completing an M.A. in English at California State University, Sacramento, and an M.F.A. in creative writing at the University of Montana. His poems, translations, and essays have appeared in various American periodicals, including *New England Review*, *Partisan Review*, and *Poets & Writers*; and in journals in Ireland, Japan, England, and Greece. His poetry has received awards from, among others,

Atlanta Review, *Southern California Anthology*, and State University of New York. He recently completed a creative writing residency at Princeton University as a Seeger Fellow in the Hellenic Studies Program, as well as residencies at the Virginia Center for the Creative Arts and the Ragdale Foundation. *Approximately Paradise*, his first book-length collection of poetry, was published in 2002.

ELENI SIKELIANOS

Eleni Sikelianos' most recent book of poems is *Earliest Worlds* (Coffee House Press, 2001). Earlier books include *The Book of Tendons* (1997) and *To Speak While Dreaming* (1993). Forthcoming are *The California Poem* (2004) and *Footnote to the Lambs* (2003). She has been conferred a number of awards for her poetry, nonfiction, and translations, including the National Poetry Series (for *Footnote to the Lambs*), a residency at Princeton University as a Seeger Fellow, a Fulbright Writer's Fellowship in Greece, a New York Foundation for the Arts Award in Nonfiction Literature, the James D. Phelan Award, two Gertrude Stein Awards for Innovative American Writing, the New York Council for the Arts Translation Award, and a National Endowment for the Arts Creative Writing Fellowship in Poetry. She teaches in the M.F.A. program at Naropa University in Boulder, Colorado.

A. E. STALLINGS

A. E. Stallings grew up in Atlanta, Georgia, and has lived in Athens, Greece, since January 1999. She studied classics at the University of Georgia and Oxford University. Her first collection, *Archaic Smile*, won the 1999 Richard Wilbur Award. Her work has been included in the Best American Poetry series (1994 and 2000) and a Pushcart Prize anthology. She has received prizes from *Poetry* and *Five Points*. She is married to John Psaropoulos, editor of the *The Athens News*.

JOSEPH STROUD

Joseph Stroud was born in 1943 in California. He is the author of three books of poems: *In the Sleep of Rivers* (1974), *Signatures* (1982), and *Below Cold Mountain* (1998). A fourth book, *Country of Light*, is forthcoming in the spring of 2004. His work has been awarded a Pushcart Prize. He lives part of the year in Santa Cruz on the Monterey Bay and part of the year in a cabin in the high country of the Sierra Nevada mountains.

BARRY TAGRIN

Barry Tagrin holds a master's degree in Creative Writing from San Francisco State University. His varied art and teaching career began with the establishment of the Greenwich Painters and Writers Workshop in San Francisco and has included faculty positions with Texas A&M University; University of Texas at Austin; and the University of Navarre in Pamplona, Spain. He has read his poetry and exhibited his paintings worldwide and presented lectures on poetry internationally with the Fulbright Commission. His latest book of poems is titled *The Rain Mistress*. He has

been living in Greece continually since 1981 and currently resides on Paros where he is the director of Hellenic International Studies in the Arts, a university study abroad program affiliated with the Massachusetts College of Art.

DIANE THIEL

Diane Thiel is the author of *Echolocations* (2000), which received the Nicholas Roerich Prize from Story Line Press, *Writing Your Rhythm: Using Nature, Culture, Form and Myth* (2001), *The White Horse: A Columbian Journey* (2004), and *Resistance Fantasies* (2004). Her work appears in *Poetry*, *The Hudson Review*, and *Best American Poetry 1999* and is reprinted in numerous Longman, Bedford, HarperCollins, Beacon, Henry Holt, and McGraw Hill anthologies. She received her B.A. and M.F.A. from Brown University and was a Fulbright Scholar for 2001–02. She is currently an assistant professor at the University of New Mexico.

MICHAEL WATERS

Michael Waters is professor of English at Salisbury University on the Eastern Shore of Maryland and author of *Parthenopi: New and Selected Poems* (2001). He is coeditor of *Contemporary American Poetry* (2001) and *Perfect in Their Art: Poems on Boxing from Homer to Ali* (2003), as well as editor of *A. Poulin Jr.: Selected Poems* (2001). His six previous books of poetry include *Green Ash, Red Maple, Black Gum* (1997), *Bountiful* (1992), *The Burden Lifters* (1989), *Anniversary of the Air* (1985), and *Not Just Any Death* (1979). He has been the recipient of a Fellowship in Creative Writing from the National Endowment for the Arts, several Individual Artist Awards from the Maryland State Arts Council, and three Pushcart Prizes.

GAIL WHITE

Gail White lives and writes in Breaux Bridge, Louisiana. Her most recent book is *The Price of Everything* (2002). Recent work also appears at several sites online, including poemtree.com and hypertexts.com.

PERMISSIONS

ALAN ANSEN: “Cats” and “Moving” reprinted by permission of the author and Dalkey Archive Press, from *Contact Highs: Selected Poems 1957–1987*, Alan Ansen, © 1989, Dalkey Archive Press.

CHRISTOPHER BAKKEN: “Alexandroupoli,” “Climbing Olympus,” “Dion,” “Samothraki,” “Terra Incognita,” and “Zagora” reprinted by permission of Truman State University Press, from *After Greece*, Christopher Bakken, © 2001, Truman State University Press. “Alexandroupoli” first appeared in *Sewanee Theological Review*, “Dion” in *Western Humanities Review*, and “Terra Incognita” in *Southwest Review*.

DONALD BREES: “The Fox on Paros,” “The Hermit of Piso Livadi,” “Kafeneion,” and “Kalo Pedia” reprinted by permission of the author, © 2003, Donald Brees.

JEFFREY CARSON: “After Passover,” “Colossal Wind,” “Paros Minor,” and “Tomatoes of Paros” reprinted by permission of the author, © 1997, Jeffrey Carson. “Paros Minor” and “Tomatoes of Paros” first appeared in *Poems 1974–1996* (University of Salzburg, 1997).

RACHEL BLAU DUPLESSIS: “The Poems of Sappho” and “Praxilla’s Silliness,” © 1987 by Rachel Blau DuPlessis, all rights reserved. “The Poems of Sappho” first appeared in *Paper Air* and “Praxilla’s Silliness” in *H.D.: Woman and Poet*; also from *Tabula Rosa*, (Potes & Poets Press, 1987).

LONNIE HULL DUPONT: “December on the Ionian Coast” and “Three Marines” reprinted by permission of the author, © 1996, Lonnie Hull DuPont. “December on the Ionian Coast” first appeared in *Rain City Review* (1997) and “Three Marines” in *Meat Whistle Quarterly* (1998).

MOIRA EGAN: “Dear Mr. Merrill” first appeared in *Poetry*, © 2002, The Modern Poetry Association, reprinted by permission of the editor of *Poetry*. “Limnal Hymn” first appeared in *Poems & Plays*; reprinted by permission of the author, © 2002, Moira Egan.

LINDA ELKIN: “Amorgos,” “Ancient Game,” “The Distance to Katapola,” and “Navigation” reprinted by permission of the author, © 2003, Linda Elkin.

RINA FERRARELLI: “Greece: Postcards and Reflections” and “The Oracle of Apollo at Delphi” reprinted by permission of the author, © 2003, Rina Ferrarelli. “The Oracle of Apollo at Delphi” first appeared in *Pig Iron*.

EDWARD FIELD: “Donkeys” and “Goats” reprinted by permission of the author from *Stand Up, Friend, with Me*, by Edward Field, © 1963, Edward Field.

CHARLES FISHMAN: “Andros Night” and “The Light at Ligourio” reprinted by permission of the author, © 1995, Charles Fishman. “Andros Night” first appeared

in *Red River Review* and “The Light at Ligourio” in thescreamonline.com.

ALICE FRIMAN: “Stumbling on Paradise” reprinted by permission of the author, from *Reporting from Corinth* by Alice Friman (Barnwood Press, 1984), © 1984, Alice Friman. “Stars” first appeared in *Poetry*, © 1989, The Modern Poetry Association, reprinted by permission of the editor of *Poetry*; also appeared in *Inverted Fire* by Alice Friman (BkMk Press, 1997), © 1989, Alice Friman.

JACK GILBERT: “All the Way from There to Here” from *Monolithos: Poems, 1962 and 1982* by Jack Gilbert (Graywolf Press, 1982), © 1982, Jack Gilbert. “The Edge of the World,” “Finding Eurydice,” “Ghosts,” “The History of Men,” and “On Stone” from *The Great Fires: Poems 1982–1992* by Jack Gilbert, copyright © 1994 by Jack Gilbert; used by permission of Alfred A. Knopf, a division of Random house, Inc. All poems reprinted by permission of the author.

PETER GREEN: “Delphi” and “Ikaria” reprinted by permission of the author, © 1999, Peter Green. Both poems first appeared in *Arion*.

LINDA GREGG: “Gnostics on Trial,” “The Island of Kos,” and “The Poet Goes about Her Business,” “Balancing Everything” and “Me and Aphrodite and the Other” © 2002 by Linda Gregg, from *Too Bright to See & Alma* with the permission of Graywolf Press, Saint Paul, Minnesota; “Hephaestus Alone” and “Not a Pretty Bird” © 1999 by Linda Gregg, reprinted from *Things and Flesh* with the permission of Graywolf Press, Saint Paul, Minnesota; and “The Design Inside Them” © 1991 by Linda Gregg, reprinted from *Sacraments of Desire* with the permission of Graywolf Press, Saint Paul, Minnesota. All poems reprinted by permission of the author, © 1981, 1985, 1991, 1999, Linda Gregg.

RACHEL HADAS: “A Copy of Ariel,” “Last Trip to Greece,” and “Rag Rug” from *Halfway Down the Hall* (Wesleyan University Press, 1998); “Island Noons” and “Samian Morning, 1971” from *Indelible* (Wesleyan University Press, 2001). All poems reprinted by permission of the author, © 1998, 2001, Rachel Hadas.

CHARLES O. HARTMAN: An excerpt from “Tambourine” first appeared in *New American Writing*. This excerpt reprinted by permission of the author, © 2002, Charles O. Hartman.

ADRIANNE KALFOPOULOU: “Burgundy,” “My Daughter’s Eyes,” and “Pergola” reprinted by permission of the author, from *Wild Greens* by Adrienne Kalfopoulou (Red Hen Press, 2002), © 2002, Adrienne Kalfopoulou.

ROBERT LAX: “Shepherd’s Calendar” from *33 Poems*, by Robert Lax (New Directions, 1988); [untitled “which...”], “Byzantine Faces,” and “The Harbor” from *A Thing That Is*, by Robert Lax (Overlook Press, 1997), reprinted by permission of The Overlook Press. All poems reprinted by permission of Marcia Marcus Kelly, trustee. The Lax Archives are based at St. Bonaventure University, St. Bonaventure, New York; © 1988, 1997.

P.H. LIOTTA: “The Language of Angels,” “Man with a Kite,” “A Prayer for My Daughter,” and “The True Colours of Ikons” reprinted by permission of the author, from *The Ruins of Athens: A Balkan Memoir*, by P.H. Liotta (Garden Street Press, 1999), © 1990–1999, P.H. Liotta.

LAUREL MANTZARIS: “The End of the Affair” and “Winter Morning” reprinted by permission of the author, © 2003, Laurel Mantzaris.

DAVID MASON: "Schoolchildren at Mistras," "Acrostic from Aegina," and "Pelicans and Greeks" reprinted by permission of the author, © 1997, 1998, 2001, David Mason. "Acrostic from Aegina" first appeared in *Hudson Review* (Spring 1998, vol. 51, no. 1), "Pelicans and Greeks" in *Metre # 9* (Spring 2001), and "Schoolchildren at Mistras" in *Hudson Review* (Autumn 1997, vol. 50, no. 3).

BILL MAYER: "20," "After," and "Neither Memory nor Nostalgia" reprinted by permission of the author, © 2001, Bill Mayer. "20" and "After" first appeared in *The Uncertainty Principle* by Bill Mayer (Omnidawn, 2001).

THOMAS MCGRATH: excerpt from Part 2 from "Letter to an Imaginary Friend" from *Letter to an Imaginary Friend, Parts I–IV*. Copyright © 1997. Reprinted with the permission of Copper Canyon Press, P. O. Box 271, Port Townsend, WA 98368–0271.

JAMES MERRILL: "After Greece," "Days of 1964," "Komboloi," "The 'Metro,'" "Kostas Tympakianákis," "More Enterprise," and "To My Greek" from *Collected Poems* by James Merrill and J.D. McClatchy and Stephen Yenser, editors, copyright © 2001 by the Literary Estate of James Merrill at Washington University. Used by permission of Alfred A. Knopf, a division of Random House, Inc.

REBECCA NEWTH: "House of Sky" and "Dear Edward Lear" reprinted by permission of the author, © 2003, Rebecca Newth.

ALICIA SUSKIN OSTRIKER: "Cretan Interlude: Lasithi Plateau" and "Volcano" from *The Volcano Sequence* by Alicia Suskin Ostriker, © 2002. Reprinted by permission of the University of Pittsburgh Press.

PHILIP RAMP: "Rock" and "A Temple" reprinted by permission of the author, from *Butte* by Philip Ramp (Athens: Politika Themata, 2001), © 2000, Philip Ramp.

WILLIAM PITT ROOT: "Orpheus Reconsidered" © 1999, William Pitt Root, and "With No Other Witness" © 1989, William Pitt Root, reprinted by permission of the author. "Orpheus Reconsidered" first appeared in *Orpheus & Company*, edited by Debora DeNicola (University Press of New England, 1999); "With No Witness" in *Commonweal*.

BECKY DENNISON SAKELLARIOU: "Breathing" and "I Would Like to Write Poems" reprinted by permission of the author, © 2003, Becky Sakellariou.

NICHOLAS SAMARAS: "Amphilohios," "Crossing the Strait," "The Distant, Watery Globe," and "Lovely for the Sharing, Lonely among the Beautiful" reprinted by permission of the author, © 2003, Nicholas Samaras.

MARK SARGENT: "In the Dark Noise of the Olive Press Young Men Work and Old Men Watch," "In the Weather," and "Watching a Storm's Aftermath without Regret" reprinted by permission of the author, © 1999, 2002, Mark Sargent. "In the Dark Noise of the Olive Press Young Men Work and Old Men Watch" first appeared in *The Athens News*; and "In the Weather" and "Watching a Storm's Aftermath without Regret" in *The Temple*.

DON SCHOFIELD: "Teaching High School in Greece," "The Physics of Parting," "Dead Shepherd's Hut," "Callicles Puts a Head on the Argument," and "Homage to the Wheels" reprinted with permission of the University Press of Florida, from *Approximately Paradise*, by Don Schofield, © 2002, University Press of Florida.

ELENI SIKELIANOS: "First Greek Poem," "Footnote to the Lambs," and "Shadows of a Gazetteer," reprinted by permission of the author, © 2003, Eleni Sikelianos. "Essay: Delicately," "Film: How to Exploit an Egg," and "Histories: The Pots & Pans of Early Greece" from *Earliest Worlds*. Copyright © 2001 by Eleni Sikelianos. Reprinted with the permission of Coffee House Press, Minneapolis, Minnesota. "First Greek Poem" and "Shadows of a Gazetteer" first appeared in *Mondo Greco*.

A. E. STALLINGS: "Aftershocks," "An Ancient Dog Grave, Unearthed During Construction of the Athens Metro," "Athens, August," and "Minutes" reprinted by permission of the author, © 2002, A. E. Stallings. "Apollo Takes Charge of His Muses" and "The Wife of the Man of Many Wives" reprinted by permission of the author, from *Archaic Smile*, by A. E. Stallings (The University of Evansville Press, 1999), © 1999, A. E. Stallings. "Apollo Takes Charge of His Muses" and "The Wife of the Man of Many Wives" first appeared in *Beloit Poetry Journal*. "A Postcard from Greece" first appeared in *Poetry*, © 1996, The Modern Poetry Association, reprinted by permission of the editor of *Poetry*. "An Ancient Dog Grave, Unearthed During Construction of the Athens Metro" first appeared in *The Hudson Review*; "Aftershocks" in *The Yale Review*; "Athens, August" in *The Cortland Review*; and "Minutes" in *Leviathan Quarterly*.

JOSEPH STROUD: "Crossing the Island" and "Our Blood Is Red Coral, We Build a Bridge Over the Abyss" from *Below Cold Mountain*. Copyright © 1998. Reprinted with the permission of Copper Canyon Press, P.O. Box 271, Port Townsend, WA 98368-0271.

BARRY TAGRIN: "Returning to Greece" and "Sorrow Flying Hard" reprinted by permission of the author, © 2003, Barry Tagrin.

DIANE THIEL: "Circumstance," "Event Horizons," and "Legacy" reprinted by permission of the author and Story Line Press, from *Echolocations*, © 2000, Story Line Press (www.storylinepress). "Daphne (A Photograph, 1930)" reprinted by permission of the author, © 2001, Diane Thiel; first appeared in *Rattapallax*.

MICHAEL WATERS: "Well Water" and "Akrotiri" are reprinted from *The Burden Lifters* by Carnegie Mellon University Press © 1989 by permission of Michael Waters. "Parthenopi," "Scorpions," and "Two Baths" reprinted by permission of the author, from *Parthenopi: New and Selected Poems*, by BOA Editions, Ltd., © 2001, Michael Waters. "Black Olives" reprinted by permission of the author, © 2001, Michael Waters; first appeared in *Poetry*, © 2002, The Modern Poetry Association, reprinted by permission of the editor of *Poetry*.

GAIL WHITE: "Boomers on a Cruise" reprinted by permission of the author, © 2000, Gail White. The poem first appeared in *Iambs and Trochees: A Journal of Metrical Verse*.

AUTHORS

Alan Ansen	12
Christopher Bakken	142
Donald Brees	79
Jeffrey Carson	82
Rachel Blau DuPlessis	203
Lonnie Hull DuPont	134
Moira Egan	157
Linda Elkin	138
Rina Ferrarelli	190
Edward Field	33
Charles Fishman	155
Alice Friman	103
Jack Gilbert	28
Peter Green	16
Linda Gregg	22
Rachel Hadas	69
Charles O. Hartman	168
Adrienne Kalfopoulou	126
Robert Lax	46
P.H. Liotta	180
Laurel Mantzaris	85
David Mason	115
Bill Mayer	65
Thomas McGrath	37
James Merrill	1
Rebecca Newth	187
Alicia Suskin Ostriker	194
Philip Ramp	56
William Pitt Root	105
Becky Dennison Sakellariou	59
Nicholas Samaras	97
Mark Sargent	160
Don Schofield	119
Eleni Sikelianos	109
A. E. Stallings	150
Joseph Stroud	94
Barry Tagrin	62
Diane Thiel	164
Michael Waters	87
Gail White	201

INDEX OF FIRST LINES

A dozen machines roar	161
A moment ago I heard the fine	121
A sideways flicker, half headshake of doubt—	6
Aegina—waking to the news on the radio.	165
All day there's nothing to do but sprawl in the sun	74
Almost	204
An old man's comforts, twelve long years of tenancy,	13
Anemones you brought back from the path	116
are smoke and flame, the mediums of faith.	182
As the boys fade out the cats fade in	15
At six every night the women sit on chairs.	25
At the olive press this morning, I leaned.	59
Begin. Carnation underfoot, tea splashing stars.	6
Behind me, Ouranopolis softens in the distance.	99
Believe what you want to. Believe that I wove,.	151
Between Naxos and Mykonos I have disclosed	84
coils in my ear like song	38
Darkness came up, so we walked	155
Dear nut.	9
Disc, you were buried so long we forgot.	143
Elina's dress in the run-down house,.	126
Even in this dry season, leaves grow.	141
Even the days of the week have fled for the islands.	153
For a few days I was alone.	62
From my hill I look down on the freeway and over	29
from the material body or the material.	112
Grow these tomatoes rightly	84
Hatched from sleep, as we slipped out of orbit	150
Heat heat and the sky a flame of sapphire	95
Heraclitus said	104
Here the brightness begins: the sunlight	16
His heart is like a boat that sets forth alone	26

Houses, an embassy, the hospital,	4
How easy, lazy in this light-struck country,	88
How much were the stars that night	103
I am so tired of my habits. My heart	63
I called the sky in Crete, House of Sky. Some of the houses,	187
I come from the other side of the island.	139
I don't know if Kazantzakis ever walked	95
I had the labels ready with their essence:	72
I heard a noise this morning and found two old men	31
I hope you'll pardon the informality.	158
I know a man who wants to know the very hour.	158
I know, in that moment caught, how she was fleeing—	165
I light the lamp and look at my watch.	29
I no longer remember the daily clarity	68
I say pleasure is its own reward.	123
I see the jasmine blow.	128
I the roses love in the garden of Adonis.	111
I took the ancient path from the silted harbor.	145
I wear slacks everyday, teach <i>Gatsby</i>	120
i won't believe.	52
I would like to write poems.	60
I'm surprised to find.	193
If she was recognized, she turned herself	167
In Greece I met a man who wrote for years in exile on an island,	106
In the arbor at Ligourio, grapes grow round.	156
In the city of the ancients	136
In the early morning the old men sit out in front	80
In the train station, coals fall	135
In the wake of lightning and thunder a drizzly grey	163
In those days while my then-wife.	93
It had been some time, as you'll remember,	107
It has arrived at last—the long rag rug	71
It is not the curled up bones, nor even the grave	152
It may take one	166
It thrashes in the oaks and sighs in the elms,	30
It was late winter, he had no money,	81
Just beyond the blue domed church, a marble	139
Just like the beginning,	85
Laying down his journal, I think of his life.	124
Let me speak it to you in a whisper.	195

Let us make the test. Say God wants you	24
Light into the olive entered.	2
Listen, Passover must have been over because.	83
Lovelier than Susannah	90
Michele has become another dead little girl.	
An easy poem.	23
Minutes swarm by, holding their dirty hands out,	153
move.	47
My daughter's eyes	128
Nights when he cannot sleep, Lear looks for paper,	
Not a new idea—I saw a painting just the other day:	86
Not only is the bookmark still in "Poppies in July,"	70
Nothing but wilderness around.	22
Now:	169
Once we beheld the brilliance of our estate.	
One level below street, an airless tank—	6
Orpheus is too old for it now. His famous voice is gone	28
Our insides are not awfully different:	35
Our life was easy.	67
Out of the city, no billboards,	190
Seeing me regularly.	
She doesn't move and she is stronger than I am.	25
She was not a nightingale	27
Since I have been here several windows	188
Sir, friend. We'll be drinking and I'll tell you why.	8
Skimming the surface beneath shadow and dream,	185
Snow falls above the smoky vale of Sparta	116
Somewhere near the middle passage of a sort of life,	184
Sure, I can fix the broken door, clear the brush	122
Tender pain	
The children of Bosnia are on again tonight,	180
The father pollutes his body and.	114
The gypsy loomed in the open door of morning.	77
The isles of Greece, the isles of Greece,	201
The monks petition to live the harder way,	31
The myth was wrong to begin with—Daedalus had	17
The peak is not the peak? There's Mytikas,	148
The pots & pans	112
The slender wire of the handle.	91
The stones fall under foot.	80

The temple over there is doing rather well I think,	57
The three young communists aren't from the village.	79
the v's & w's in	49
The walls of a medieval garrison still bear the scars of brigands	56
The women held on to the bull's horns	138
They are not silent like workhorses.	34
They rescued five goddesses this year,	143
They sat there, nine women, much the same age,	151
This is the first thing you think of.	98
This is the grey smudge of time.	100
Two lives live in me.	66
We are not in the same place after all.	153
We visit the house where the famous mural	92
What is this city in which we sit here?	110
When I lie in bed thinking of those years, I often	24
When the room fills with sun I leave my poems,	147
When Yiannis drinks ouzo he falls asleep	144
Where the smooth cobbled alleys become aimless, I walk.	102
which	54
You can't help but hear this colossal wind	83
You shall hope to know the power of the imagination.	111
your knees like heavy cobbles.	198