

CURRICULUM VITAE

MAX ALBRECHT WICKERT
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State University of New York at Buffalo
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Education:

Volkschule, Langenneufnach, Germany (1945-48)
Oberrealschule, Passau (Fall 1948) and Realgymnasium, Augsburg, Germany (1949-52)
Aquinas Institute, Rochester, NY, 1952-55 (NYS regents diploma 1955)
Saint Bonaventure University, 1955-58 (B.A. English *magna cum laude*, 1958)
Yale University, 1958-1962 (M.A., 1959; Ph. D., 1965; dissertation: "Form and Archetype in William Morris" under W.C. DeVane [University Microfilms # 66-1123])
Ludwig-Maximilians-Universität, Munich (Germany), Fall 1984 (philosophy seminars under Profs. Eberhard Simons and Karel Macha)
Università Italiana per Stranieri, Perugia (Italy), Summers 1987-96 (Italian language study).

Employment:

Nazareth College of Rochester, Instructor 1962-1963; Assistant Professor 1963-1966.
State University of New York at Buffalo, Assistant Professor 1966-1971, Associate Professor 1971-2006;
Professor Emeritus 2006-
State University of New York Press, occasional publishing consultant 1970-1980
Outriders Poetry Project, Director and Editor-in-Chief 1970-
Artpark, Lewiston, NY, Director, Summer Poetry Festival 1978

Fellowships and Awards:

Woodrow Wilson Fellow, 1957-58
University-Wilson Fellow, Yale University, 1958-60
NYS Research Foundation Grant-in-Aid, 1968 (for Trakl translation)
Poets & Writers (New York), Reading Series Grant for Outriders Poetry Project, 1978-1979
Co-Winner, New Poets Prize, Chowan College, 1980
Co-Winner, Albright-Knox Gallery, Poets on Paintings Competition, 1982
Co-Winner, Mason Sonnet Award, World Order of Narrative Poets, 1983
Winner, Burchfield Center Poetry Competition, Buffalo 1983
Honorable Mention, *Stand* Short Story Competition, Newcastle-on-Tyne, England, 1983
NEH Summer Grant, Dartmouth Dante Institute, Summer 1986
As Chair of Abbot Poetry Readings Committee, secured matching grants from *Poets & Writers* to fund campus visits by poets Thom Gunn (1996) and Charles Simic (1997)

Languages:

German (fluent speaking, reading and writing)
Italian (moderate speaking, fluent reading)
French, Spanish and Latin (moderate reading)

Personal Information:

Born Augsburg, Germany, May 26, 1938, oldest of five children of Stephan and Thilde Kellner Wickert
Brother of Christine Wickert (Penfield, NY), Eva Imhof (Folsom, CA), Monika Andrews (Brockport, NY) and Gabriele Wickert (Purchase, NY)
Naturalized US citizen since 1958
Married Angela Gerst 1964, divorced 1976; married Katka Hammond 2006
Father of Morgan Wickert (Millis, MA)

Emergency contacts:

Katka Hammond, 314 Highland Avenue, Buffalo, NY 14222; mhammond@buffalo.edu
Morgan Wickert, 67 Irving Street, Millis, MA 02054-1220; MorganWickert@aol.com

Publications:

(a) *Books and Monographs:*

- (translator, with Hubert Kulterer), Tuli Kupferberg, *1001 Wege ohne Arbeit zu leben* (Vienna, Austria: Eröffnungen No. 22, 1970/71), 16 pp.; reissued (Wenzendorf, Germany: Stadtlichter Presse, ill. Heike Küster, 2009), 26 pp. [verse translation into German]
All the Weight of the Still Midnight (Buffalo, New York: Outriders Poetry Project, 1972), 24 pp. [poems]
Poems Since When 1968-1988 (privately published, 1988), 108 pp. [poems]
Since When--Second Series (privately published, 1990), 58 pp. [poems]
Pat Sonnets (Riverhead, NY: Street Press, 2000), 72 pp. ISBN 0-935252-55-X [poems] Reviewed by R.D. Pohl, *Buffalo News* (March 4, 2001), F-8.
Torquato Tasso, *The Liberation of Jerusalem, translated by Max Wickert, with an Introduction and Notes by Mark Davie* (Oxford University Press, 2009), 454 pp. ISBN 978-0-19-953535. [verse translation]
Reviewed by David Robey, *Times Literary Supplement* No. 5553 (September 4, 2009), p. 11.
No Cartoons (Buffalo, New York: Outriders Poetry Project, forthcoming 2011) [poems]
(editor) *An Outriders Anthology* (Buffalo, New York: Outriders Poetry Project, forthcoming 2011)

(b) *Journal Articles:*

- "Structure and Ceremony in Spenser's 'Epithalamion,'" *ELH: A Journal of English Literary History*, XXXV:2 (June, 1968), 135-57.
"Karl Mickel: A Voice from East Germany," *Books Abroad*, XLIII:2 (Spring, 1969), 211-12.
"Librettos and Academies: Some Speculations and an Example," *Opera Journal*, VII:4 (1974), 6-16.
"Bellini's Orpheus," *Opera Journal*, IX:4 (1976), 11-18.
"Orpheus Dismembered: Operatic Myth Goes Underground," *Salmagundi*, XXVIII/XXXIX (Summer/Fall, 1977), 118-136.
"Che Farò Senza Euridyce: Myth and Meaning in Early Opera," *Opera Journal*, XI: 1 (1978), 18-35.

(c) *Reviews:*

- Books Abroad*, XLIII:1 (1968) [Vu Hoang Chuong, *Die achtundzwanzig Sterne*].
Books Abroad, XLIII:4 (1969) [Karl Krolow, *Minutenaufzeichnungen*].
Books Abroad, XLIV:2 (1970) [Volker von Törne, *Wolfspelz*].
Books Abroad, XLIV:4 (1970) [Andreas Okopenko, *Warum sind die Latrinen so traurig?*].
Books Abroad, XLIV:4 (1970) [Erwin Jaeckle, *nachricht von den fischen*].
"Artpark Poetry Festival: An Afterword," *Niagara-Erie Writers Newsletter*, I:3 (1978).

(d) *Verse Translations [first lines in brackets] in Journals:*

(from the German of Georg Trakl):

- "All Souls' Day" (*Allerseelen*) ['Little men little women a woeful lot'], "Bugles" (*Trompeten*) ['Under crippled willow trees where brownskinned children play'], "Suburb in South Wind" (*Vorstadt im Föhn*) ['At evening the place lies desolate and brown'], "Humanity" (*Menschheit*) ['Fixed before gulfs of fire humanity'], "Fragment" [Rosy mirror an ugly picture], *Anonym*, #1 (1969), 3-5.
"Dreams and the Triumph of Night" (*Traum und Umnachtung*) ['At evening the father became an old man'], *Goliards*, #7 (June, 1969), 20.
"Year" (*Jahr*) ['Dark stillness of childhood. Under green-growing ash trees'], *extensions*, #2 (1969), 90.
"Revelation and Apocalypse" ['Strange are the nocturnal paths of Man'], *Chicago Review*, XX:4 (May, 1969), 88-90.
"Six Poems by Georg Trakl: 'Passion' ['When Orpheus stirs his lute with silver touch'], 'Transfiguration' (*Verklärung*), 'When evening falls', 'Night' (*Die Nacht*) ['Of you I sing, savage clefts'], 'Sevensong of Death' (*Siebengesang des Todes*) ['Spring walks into pale blue twilight, under sucking trees'], 'Song of the Exile' (*Gesang des Abgeschiedenen*) ['Full of harmonies is the flight of birds. The green forests'], and 'Psalm' ['Stillness—as though blind men collapsed by an autumn wall'], *Malahat Review*, #13 (January, 1970), 81-86.
"Three Glances into an Opal" (*Drei Blicke in einen Opal*) ['Glance into opal: a hamlet crowned with withered wine'], *Choice*, #6 (1970), 168.

(other German):

- Hubert Kulterer, "zoo in paradise" (*Zoo im Paradis*) ['toads play the violin'] (with William Sylvester), *Lyrik und Prosa*, #3 (April, 1973), 18.
"Günther Bruno Fuchs, "The Profession a Bird is Educated Into" (*Erlernter Beruf eines Vogels*) ['He has had a good sleep, the bird in the aviary. He opens'], *Earth's Daughters*, #16 (1981), v.

(from Italian):

- Torquato Tasso, "Two Selections from *The Liberation of Jerusalem*," [from *Gerusalemme Liberata*, Cantos XII and XVI], *Forum Italicum* (41:1, Spring 2007), 200-218.
- Torquato Tasso, "In Armida's Garden" [from *Gerusalemme Liberata*, Canto XVI], *Buffalo News* (May 31, 2009), p. F8.
- Torquato Tasso, "Two Love Poems of Torquato Tasso" ['Where are you coming from, O dream, who bear' and 'While the nocturnal hours slipped away' from: *Rime d'Amore*, Book One, nos.29 and 51], *Buffalo News* (September 27, 2009), p. F6.

(e) Poems [first lines in brackets]:

[Note: Some of these appeared in several versions and under differing titles; see "Appendix: Index of Published Poems by First Line"]

(in anthologies):

- "Pregnancy: The Nine Stages of Departure" ['There is so little left of me now'], in: Philip Dacey and John Knoll, ed., *I Love You All Day It Is That Simple* (St. Meinrad, Indiana: Abbey Press, 1970), 63-64.
- "Nocturne" ['Because every blade of grass'], in: Dennis Maloney, ed., *On Turtle's Back* (Buffalo, New York: White Pine Press, 1979), 172.
- "The Figures Beneath" ['Here is not where we started out. Here is], in: *Poems Inspired by Art in the Albright-Knox* (Buffalo, New York: Orchard Press, 1982), n.p.
- "Shibboleth" ['Let's say the overcast that has made gray'], in: Alan Pater, ed., *1983 Anthology of Magazine and Yearbook of Poetry Verse* (Beverly Hills, California: Monitor Books, 1984).

(in journals):

- "Sugar Song" ['The solemn populars done me wrong'], *Anonym*, #1 (1968), 2.
- "Three Sections from *Departures*" ['When the bell has rung the inward world,' 'Good night goodnight and now go to sleep,' 'The foolish husband bound to his house'], *Presence*, #3 (Summer, 1968), n.p.
- "Four Sections from *Departures*" ['All right then: I will tell you again,' 'No, leave me alone. I have nothing,' 'My urge for girls in the flush of health,' 'It's not me. What you fear is a word'], *Prologue*, III:2 (1969), 28-31.
- "Scholar" ['In the end he found the ideal book'], "At the Zoo with Two Friends" ['She shakes hands longer than I expect'], "Song" ['O cricket you like'], *Anonym*, #5/6 (1970), 118-20
- "Dawn Scene" ['At four o'clock we reach his flat'], *Choice*, #6 (1970), 46.
- "Three Poems: 'The Mother House' ['A scabby clown waits at the motherhouse door'], 'Poem' ['Below our very feet the earth turns'] and 'Aube' ['At dawn your head weighs heavy on my arm']" *Descant*, XIV (Winter, 1970), 13-15.
- "A World" ['Heavy blackness flows from my mouth'], *Concerning Poetry*, III:1 (Spring, 1970), 28.
- "Two Questions" ['Made naked for my wife, I sense with second sight'] and "The Pearls" ['One night last summer when you were gone'], *Works*, II:3 (Summer, 1970), 68-69.
- "Warning" ['The pitch black comes and I am in it'], "For Esther" ['I love your fingers the little bones'], "He is the Mother" ['My body is dispersed every night'] and "The Months" ['There is so little left of me now'], *Michigan Quarterly Review*, X:3 (Summer, 1971), 195-99.
- "Nocturne" ['When night falls upon the woods'] and "Aubade" [When at night a brightness falls'], *Poetry*, CXIX:4 (January, 1972), 218-19.
- "Face" ['A queen's face above the city'] and "Widower" ['A flake of mica glinting'], *Hands*, I:1 (November, 1972), 7, 9.
- "Two *Polemics of Departure*" ['Things happen when they're almost over' and 'and again say goodbye let it go'], *Choice*, #7/8 (1972), 310-11.
- "Is This Typical?" ['I volunteer to drive your wife home when'], *Street*, II:2 (1976), 58.
- "The Repository" ['Well now / Where should I put this?'], "Dream Letter" ['The hatred I have for you is not hatred but'], "Your Skin" ['Rigorous logic shall be applied'], "News from Nowhere" [Though skin the armor of righteousness], and "The Tempest (Giorgione)" ['No meanings in such an afternoon'], *Klingsor*, #2 (1977), 3-7.
- "Therapy," *Deliberately Faulty Balcony: Woman in Cheektowaga*, #1 (1972), 20.
- "Born Lucky" ['The doctors are helping me pervert your absence'], *American Poetry Review* VIII:4 (July/August, 1978), 22.
- "From *Digging the Difference*: 'The Quality of Attention Required Here' ['The harder one one listens listens listens'] and 'The Knight of the Blue Star' ['The knight of the Blue / Star, lost in a rain']," *Niagara-Erie Writers Newsletter* I:4 (October 1978), n.p.
- "Gnostic" ['This life is / not mine'], *At the Carrying Place: Pinecone* #3, White Pine Press (July, 1978), n.p.

- "Maya" [No woman here? Oh!], *Inc. #1* (1979), p. 21; simultaneously published as a *Just Buffalo Poetry Broadside*.
- "The Critic as Artist" ["Critics, I once believed, were . . .", N.E.W. NEWSletter (1:11, May 1979), n.p.
- "Goodbye" ["and again say goodbye, let it go"] and "More Slowly" ["Over here I walk with freer breath"], *Choice*, #10 (1978), 256-7.
- "Two Puppets" ["The smile on that puppet"], *Works and Days*, I:1 (Spring, 1980), 88.
- "From *The Pat Sonnets*" ['Shakespeare in vain strove to expunge his lust,' 'The urgent Cleopatra was too old,' 'No one will hint that you are cheap,' 'By love possessed? Oh no, by love admitted,' 'They cry *Forever!* and invoke the grave,' 'O these experimental lovers who,' 'That I love you is literally true,' 'The hero heaves a heavy sigh and wilts'], *Poetry*, LXXXVII:1 (October, 1980), 18-21.
- "Dawn Song" ['Ye're boring, wee birds!'], *Pequod* (Winter, 1980), 8.
- "A Little Satori Take" ['Pleased with myself again'], *Berkeley Poetry Review*, #13 (Spring, 1980), 22.
- "Parallax, Twentytwohundred Hours" ['The brand-new Pontiac ran the red light'] and "Letters to Your Grandfather" ['I was thy neighbor once, thou rugged pile'], *Pacific Poetry and Fiction Review*, VIII:2 (Fall, 1980), 43, 58.
- "For Morgan" ['My bliss, like my sex life, is human and wild'], *Escarpments*, II:1 (Spring, 1981), n.p.
- "Somewhat Threesome" ['Dearest daughter'], *The Whole English Catalog: SUNY/Buffalo Department of English* (Spring, 1981), 20.
- "Paternoster" ['The first father was the man'], *New Poets Review* (in: *Chowan College Catalogue 1981-82*), 122.
- "First Commandment" ['Tolerate / toleration'], "A Note on My Door" ['Though memory is the root of invention'] and "To remove proof" ["found poem, uncredited"], *Street* III:2 (1982), 54-55, 74.
- "Slugabed" ['Pink panties and a tan'], *Xanadu*, #8 (1982), 34.
- "Two Poems" ('To Xanthippe' ['Never again to stand bareheaded in'] and 'Tarantella' ['Here I stand, thousands of me in a row']), *Pembroke Magazine*, #14 (1983), 42-43.
- "Offering" ['O Muse! Though your image'] and "Anima" ['She feels two-faced as a coin in a whirlpool of oracles'], *Buffalo Spree*, XVI:4 (Winter, 1982), 91, 105.
- "From *The Pat Sonnets*" ['When in my kitchen mood I go to cook,' 'There is a darkness darker than each night,' 'Each time we meet I find you a sensation,' 'You almost say to me, This is the end,' 'This is my rescue fantasy: You're not' and 'A common story: Once upon a time'], *Poetry*, CXL:1 (April, 1982), 8-11.
- "Two Poems," *Deliberately Faulty Balcony*, #2 (Fall, 1982), 12, 20.
- "Reading Spenser" ['Always the meaning is almost naked'], *Escarpments*, IV:1 (Autumn, 1983), n.p.
- "Two Poems" ('The Sniper' ['Dear Sir, There are four obvious targets here'] and 'Shibboleth' ['Let's say the overcast that has made gray']), *Shenandoah*, XXXIII:2 (Winter, 1983), 53-4.
- "Pastoral" ['Come live with me and be my love, he said'], *The Lyric*, LXIII:1 (Winter, 1983), 14.
- "Three Sonnets from *The Unholy Weeks*" ['They got it all together and the dance,' 'They tried to move as if they liked it but' and 'Having sunk back in the places where they rose'], *Shenandoah*, XXXV:1 (1983-4), 52-53.
- "Parsifal" ['There was a pain I hadn't counted on'], *Sewanee Review*, XCII:4 (Fall, 1984), 541-42.
- "Commedia dell'Arte," *Kiosk*, II (Spring, 1987), 57.
- "Seven Ways to Tell them Not to Tell" ['Never try to cram you yearning'], *Deliberately Faulty Balcony: Not Unfit to Name*, 2002.
- "Ave atque Vale" ['The solitude in which I'm not alone'], *Earth's Daughters* 59/60 (2002), 42.

(in newspapers):

- "Nocturne" ['Because every blade of grass'], *Colleague* (supplement to *The Reporter*, SUNY/Buffalo), VIII.2 (November 18, 1971), 8.
- "Serenade" ['Now leeks are greening under starlight and glacial ridge flow'], *Buffalo News* (September 22, 1972), III-46.
- "Your Skin" ['Rigorous logic will be applied'] and "Strangers" ['Since I said goodbye to you'], *Buffalo News* (March 5, 1978), G-5.
- "Urge" ['Come on, father, it's time to wake up'], *Buffalo Courier Express* (April 9, 1978), Sunday magazine, 29.
- "Child" ['The outward world is taken away'], *Buffalo Courier Express* (January 14, 1979), Sunday magazine, 30.
- "Song of the Useless Secret" ['I hide at some nameless command'], *Buffalo Courier Express* (November 4, 1979), Sunday magazine, p. 31 .
- "The Invisible Bridge (Lewiston, NY)" ['Move your butt / brother'] and "Anacreon to Creon" ['I am reeling after the shadow of the pen'], *Buffalo News* (September 7, 1980), F-4.
- "Sonnet 22" ['Your new life wakes and takes your face away'], *Buffalo News*, November 1, 1981, G-5.
- "Mariana (On a theme by Mary Richert)" ['Somewhere outside this place, the kids at war'], *Buffalo News* (September 5, 1982), F-5.
- "*Pat Sonnets*: Number 33" ['Have all my sonnets then been double-dealing'] and "The Convivium of Carnal Knowledge" ['The taster of desserts plays the theorizer'], *Buffalo News*, April 2, 2000, E-6

“The Best of Us” [*Nobody loves me!* Cries the one who dies] and “The Torch” [‘Somebody hands you a torch’], *Buffalo News* (March 4, 2001), F-8.
“Never Seek to Tell Thy Love (Variations on Blake)” [‘Never try to cram your yearning’], *Buffalo News*, November 6, 2005, G-3.

(f) Fiction:

"The Scythe of Saturn" (short story): US publication in *Paunch*, #57/58 (1984), 53-73; UK publication in Michael Blackburn, Jon Silkin and Lorna Tracy (edd.), *Stand One* (London: Victor Gollancz, 1984), pp. 93-115.

Work in Progress

(a) Poetry (* =ready for publication; ** =completed draft, in process of revision; *** =in preparation)

- * *Even Song: Departures, Nocturnes, Serenades*
- * *The Unholy Weeks: A Fragment*
- * *Pat Sonnets: Second Series*
- * *You Who*
- ** *Rude Courtesies*
- ** *Double Negatives*
- ** *Excursions by Albert MacSwigart (Experiments and Diversions)*
- *** *The Disappearance of Portuguese (E.B. Browning-Rilke-Wickert)*

(b) Verse Translations

- * Daniela Margheriti, "University for Aliens"
- *** Torquato Tasso, *Early Work: 'Rinaldo', Poems for Lucrezia and Laura, and 'Il Metauro'*.

(c) Prose Translation

- * Andrea da Barberino, *The Royal Line of France [I Reali di Francia]*.

Conference Papers and Lectures:

- "Exotic and Irrational Entertainments" (two series of lectures on opera), SUNY/Buffalo English Department Colloquia (April 23 and 30; August 22, 24 and 29, 1975).
- Intermission commentary, "Sunday Opera", WBFO/FM, Buffalo, NY (July-August 1977 and July-August 1978).
- "Echo on Echo: Poetry and the Second Person Pronoun," Program in Literature and Society, SUNY/Buffalo, Symposia (March 26, 1981).
- "Writing in College and Careers: Basic Skills Testing of Entering Freshmen," Faculty of Educational Studies, SUNY/Buffalo, Conference on Teaching and Composition, 1981.
- "The Shakespeare Myth in Opera," Ohio Shakespeare Conference, Oberlin College (March 5, 1983).
- "Marxistischer Mehrwert und das Grunschema der Habermas'schen Evolutionstheorie," Seminar: Critique of the Frankfurt School, Prof. Karel Macha (Director), University of Music, Germany (December 2, 1984).
- "*Torquato Tasso: poeta dei due mondi*" (reader of and panelist on my translation-in-progress of *Gerusalemme Liberata*, with responses by Professors Gianfranco Bogliari, Roberto Fedi and Stefano Ragni), Università per Stranieri, Perugia, Italy (June 14 and 21, 2002).
- "Buffalo Art Keepers and the Albright-Knox Art Gallery" (guest lecture) in Thomas Hyde's law-school seminar "L585: Legal Problems in Arts Management" (May 4, 2007).
- "On Translating a Renaissance Classic: Tasso's *Gerusalemme Liberata*," Exeter Department of Modern Languages Research Seminar, University of Exeter, England (March 18, 2009).

Readings and Performances:

- "Shakespeare in Words and Music: A Celebration for His Birthday," WROC/AM, Rochester, NY April 16, 1963.
- Poetry reading, "New Poets and Old Wine," Amherst Unitarian Church, March 15, 1968.
- "Poetry Reading for Eugene McCarthy," (with John Logan, Jerome Mazzaro and others), SUNYAB Student Union, May 10, 1968.
- "Translation Reading," (with Ann London and others), Norton Student Union, SUNAB, November ?, 1967.
- "A Da-da Reading," Norton Student Union, (with William Sylvester, Lew Welsh, Raymond Federman & Hubert Kulterer), SUNYAB, February 12, 1968.
- "A Sic [*sic!*] Poetry Reading" (with Paul Carroll, Leslie Fiedler, John Logan, Ann London & Jerome Mazzaro), SUNY/Buffalo, Norton Student Union, April 18, 1968.
- Poetry reading (with Shreela Ray), SUNYAB Student Union, December 15, 1968.
- Poetry reading, Outriders, Aliotta's Lounge, Buffalo, NY, November 10, 1970.
- Poetry reading (with John Logan, Shreela Ray, Daniel Murray and Robert Hass), Salt Mound Press, Syracuse, NY, November 13, 1970.
- Poetry reading (with John Logan), Outriders, The One-Eyed Cat, Buffalo, NY, April 26, 1972.
- Poetry reading (with Shreela Ray and James Luke), Summer Poetry Festival, SUNYAB, July 11, 1972.
- Poetry reading (with Dan Murray), Tiffin Room, SUNYAB, June 12, 1975.

Poetry reading and conference, All-High Literary Workshops, Jewish Community Center of Buffalo, October 12, 1975.

"Dance Horizons: An Experiment in Poetry and Choreography" (with Zodiack Dance Company), Center Theater, Buffalo, NY, February 1976.

Poetry reading (with Shreela Ray, Dan Murray and Alan Planz), Street Press Benefit, Mastic, NY, May 26, 1976.

"Words and Music for Election Night" (with Robert Daly and pianists Yvar Mikhashoff and Claudia Hoca), SUNY/Buffalo, November 1976.

"A Buffalo Perspective" (with Lillian Robinson), Katharine Cornell Theater, SUNYAB (March 3, 1977).

Reading and interview, WBFO/FM, SUNYAB, Buffalo, NY March 28, 1977.

"The Scythe of Saturn," WBFO, SUNYAB, June 29, 1977.

Poetry reading, "Poetry Against World Hunger", Niagara-Erie-Writers, Buffalo, NY, April 28, 1978.

Poetry reading (with R.D. Pohl, Mary Richert and Linda Palo), Outriders, Trafalmore Café, Buffalo, NY, May 10, 1978.

Poetry reading (with Ansie Baird), Roycroft College, East Aurora, June 17, 1978.

Poetry reading (with Dan Murray and Shreela Ray), (Lewiston, NY).Artpark Summer Festival, July 6, 1978.

Poetry reading, WBFO/FM, SUNYAB, June 29, 1978.

Poetry reading, Hilly's-on-the-Bowery, New York, NY, October 9, 1978.

Poetry reading, Daemen College, Amherst, NY, April 10, 1979.

Poetry reading (with Marion Perry), Erie Community College, May 7, 1980.

Poetry reading (with Joseph Bruchac and Joan Murray), Wintergarden, Niagara Falls, NY, April 4, 1982.

Poetry reading, Erie Community College South, February 28, 1985.

"From The Unholy Weeks," Dartmouth College, Hanover, NH, August 1, 1985.

Poetry reading, First Quarter Poetry Series, London, England, January 15, 1992.

Fiction and poetry reading (with Robert Creeley and Erica Metzger), Schalmaldic Society (German Writers in Exile and the Diaspora), Williamsville, NY, March 15, 1997.

Poetry reading, Borders Books, Tonawanda, NY, May 20, 2000.

Poetry reading, Burchfield Center, Buffalo, NY, April 4, 2001.

"In Armida's Garden" (with musicians Charles Haupt, Tony Arnold et al.), A Musical Feast, Kavinoky Theater, Buffalo, NY November 13, 2007.

"From *The Liberation of Jerusalem*", Grey Hair Series, Hallwalls, Buffalo, NY, November 14, 2007.

Poetry reading, Apple Tree Series, Empire State and Erie Community Colleges, Buffalo, NY, September 29, 2009.

Translation reading, Burchfield-Penny Center, Buffalo, NY, October 4, 2009.

Also: (Buffalo, NY) Canisius College, Just Buffalo, Literary Café at Center for Critical Studies, Maxl's Braustuberl, Tralfamador Cafe, Unitarian Universalist Church; (Amherst, NY) Menorah Hall of Weinberg Campus; (Williamsville, NY) Poetry-in-the-Schools: Williamsville North High School.

Service to the Community and Other Colleges

Founder -Director, Outriders Poetry Program, Buffalo, NY, 1970-81, revived 2009-

Co-Ordinator, "A Third World Poetry Festival" (with José-Angel Figueroa a and Pedro Pietri), Outriders, Alliota's Lounge, Buffalo, NY, November 24, 1970

Co-Ordinator, "Second Third World Poetry Festival" (with Felipe Luciano, Pedro Pietri, José-Angel Figueroa, Edna Rivera and Liza Mesiah), SUNYy/Buffalo, March 30, 1971

Co-Founder (with Esther Harriott), Poetry-in-the-Schools Program, Buffalo and Amherst, NY, 1971.

Director and Coordinator, Artpark Poetry Festival, Artpark, Lewiston, NY 1978.

Charter-member and Fiscal Officer, Niagara-Erie Writers (N.E.W), 1978-1980

Member, Selection Committee, 'New Voices' Reading Series, Elmwood-Ferry Unitarian Universalist Church, Buffalo, NY 1982-83.

Liberal Arts Advisory Committee, Erie County Community College, South Campus, Orchard Park, NY, 1983-1990.

Occasional Credit Evaluator, Empire State College, 2006

Co-Organizer (with Carl Dennis, Katka Hammond, Martin Pops, Howard Wolf and Harold Cohen), Buffalo Art Keepers, an activist group of Albright-Knox Art Gallery members opposing the sale of gallery holdings, 2007- ; delivered addresses Albright-Knox membership at Special Plenary Meeting, Kleinhans Music Hall, March 12, 2007, and at Annual Meeting, Albright-Knox Gallery, October 3, 2007.

Outside Reader, Tenure and Promotion Committee for Sean Cotter, University of Texas (Dallas), November 2009.

University Service

(a) University-wide

1972-74, 1977-80, 1981-83, 1998-2000: Faculty Senate (Institutional Funds Committee 1977-80, Executive Committee 1981-83, Research Fellows Policy Committee Fall 1983)
1978-80: University Cultural Affairs Committee
1978-82: Coordinator, Academy of American Poets College Poetry Prize Competition
1979 Director, State University of New York at Buffalo Summer Poetry Festival (July 3-13)
1980-83: Individual Admissions Committee
Fall 1982: Hearing Committee on the Maintenance of Public Order
1984-86: Affirmative Action Committee

(b) Faculty of Arts and Letters (College of Arts and Sciences)

1973-76: Libraries Committee
1979-82: Educational Policy Committee
1992-93: Composer Search Committee, Department of Music (hiring of Jeff Stadelmann)
1994- 96: Poetry and Rare Books Collection Advisory Committee
2001: Vocalist Search Committee, Department of Music (hiring of Tony Arnold)

(c) Department of English

1969-71: Bookstore Committee (chair)
1970-95: Abbot Fund Poetry Readings Committee (chair 1974-76; 1996-)
1973-74: Executive Committee
1974-96: Library Committee (chair 1974-1976)
1978-79: *ad hoc* Committee on Teaching Fellow Responsibilities
1978-81: Director of Undergraduate Studies; Executive Committee; Undergraduate Curriculum Committee (co-chair); Course Scheduling Committee
1983-84: Junior Recruitment Reading Committee
1990 (spring): Editor, Department Newsletter
1994-95: Judge, Arthur Axlerod Student Poetry Prize
2000-02: Judge, Academy of American Poets Student Poetry Prize

Teaching:

(a) Curricular Development:

- 1975-76: Conceived and designed new course, English 489-92: Intensive Survey of English Literature (aided by Teaching Innovations Grant for acquisition of audio-visual materials). This became an integral part of the departmental curriculum for over a decade.
- Summer 1981: With Stephan Fleischer, developed and directed first university-wide General Education Writing Skills Testing Program.
- 1988-89: Developed and taught pilot section of Eng 681: Proseminar on the Renaissance, conceived as graduate-level course analogous to English 489-91 (see above).
- Spring 1989: Developed and taught FS183: Freshman Seminar on Cultural Literacy.
- Spring 1994: Developed and taught a section of UGC111: World Civilizations (Undergraduate College General Education Program)--section topic: The City in History.

(b) Courses Taught:

- Lower Division:* Composition; Introduction to Poetry; Introduction to the Arts; World Masterpieces (Epic); World Masterpieces (Dante); Survey of English Literature; Lyric Poetry; Mythology in Literature; World Civilizations, 3000 BC-1500 AD.
- Upper Division:* Criticism; Medieval Literature (non-Chaucerian); Shakespeare; Elizabethan Drama; Renaissance; Spenser; Seventeenth Century; Romantic Literature; Victorian Literature; Modern Poetry; Authors: Ezra Pound; Authors: e.e. cummings; European Novel; European Drama; Lyric Poetry; Epic Literature; Literature and the History of Ideas; Invention and Institutionalization of the British Literary Canon; Intensive Survey of English Literature; Creative Writing: Poetry.
- Graduate:* Pre-Raphaelitism; Spenser; Opera as Literature; British Poetry between the World Wars; Critical Approaches: The Question of Paraphrase; Proseminar on the Renaissance.

(c) Course Materials Developed:

- A Chronology of English Literature* (since 1976, frequently revised and updated; final, eighth edition 2001)--a 400+ page annotated time line for students in my *Intensive Survey of English Literature*; also made available on computer disk.
- A Little Dante Handbook* (since 1995; final, third edition 2006)—90 pages, including a glossary of names and terms
- Illustrations for Dante's Divine Comedy*—electronic file-folders of 500+ jpeg images, viewable on *UBLearns 'Blackboard'* website (2004-07).

(d) Thesis Advisement and Orals Committees

- 1967/68 M.A. orals committee for Daniel Murray (chair) and George Allan; Ph.D. orals committee for Bob Nicholson (chair)
- 1968/69 Ph.D. orals committee David Luke and Paul Minich; dissertation adviser to Eric Felderman and Bob Nicholson

Appendix:
Index of Published Poems by First Line

- 'A common story: Once upon a time': as "Pat Sonnets: 31," *Pat Sonnets* (Street Press: 2000), 45; also as "Pat Sonnets: 36" *Poems Since When 1966-1988* (1988), 42; and in "From *The Pat Sonnets*," *Poetry*, CXL:1 (April, 1982), 8-11.
- 'A flake of mica glinting': as "Widower," *Hands*, I:1 (November, 1972), 9.
- 'A nightmare worse than most: The years roar past': as "Pat Sonnets: 34," *Pat Sonnets* (Street Press: 2000), 47.
- 'A prompter from behind the scenes': as "Seven Epigrams—6: The Silent Woman," *Since When: Second Series* (1990), p. 22-23.
- 'A queen's face above the city': as "Face," *Hands*, I:1 (November, 1972), 7.
- 'A scabby clown waits at the motherhouse door': as "The Mother House," *Descant*, XIV (Winter, 1970), 13-15.
- 'Absent-minded anyman': as "Ten Nocturnes: 2," *All the Weight of the Still Midnight* (Outriders: 1972), 8.
- 'According to the text you will arrive': as "Serving the Sentence: 5," *Pat Sonnets* (Street Press: 2000), 66-68; and in *Since When 1966-1988* (1988), 102-03.
- 'Act One, no matter how well done': as "Seven Epigrams—2: The Plot," *Since When: Second Series* (1990), p. 21.
- 'After we marry, I hope to be seduced by you': as "(from) *You Who Homages*: 32," *Poems Since When 1966-1988* (1988), 78.
- 'All right then: I will tell you again': see "Four Sections from *Departures*," *Prologue*, III:2 (1969), 28-31.
- 'All the foghorns groaned together': as "Close Call," *Since When: Second Series* (1990), p. 33.
- 'Although the juice runs dry, the life prevails': as "Triptych—1: Although the Juice Runs Dry," *Pat Sonnets* (Street Press: 2000), 68.
- 'Always the meaning is almost naked': as "Reading Spenser," *Escarpmets*, IV:1 (Autumn, 1983), n.p.
- 'Amigo, because the pen you hold is sticky': as "The Ransom (for Anselm Hollo)," *Poems Since When 1966-1988* (1988), 66.
- 'and again say goodbye let it go': as "Departures—20," *Poems Since When 1966-1988* (1988), 10; also in "Two *Polemics of Departure*," *Choice*, #7/8 (1972), 310-11; reprinted as "Goodbye," *Choice*, #10 (1978), 256-7.
- 'And in our bodies is our absolute trust': as "Pat Sonnets: 19," *Pat Sonnets* (Street Press: 2000), 37.
- 'Any angel will baffle your audible ankle': as "That Left Pap (Where Heart Doth Hop)," *Since When: Second Series* (1990), 34-35.
- 'Anything I, while you are absent, brandish': as "Four of a Type—1: Idea's Mirror," *Pat Sonnets* (Street Press: 2000), 62; and in *Since When 1966-1988* (1988), 97.
- 'As one of those poets said: *Put on*': as "Among School Kids," *Poems Since When 1966-1988* (1988), 24.
- 'At dawn your head weighs heavy on my arm': as "Aube," *Descant*, XIV (Winter, 1970), 13-15.
- 'At first she brought an unimagined pleasure': as "Pat Sonnets: 37," *Pat Sonnets* (Street Press: 2000), 49.
- 'At four o'clock we reach his flat': as "Dawn Scene," *Choice*, #6 (1970), 46.
- 'At moonrise they know it all': as "Ten Nocturnes: 1," *All the Weight of the Still Midnight* (1972), 6-7.
- 'At twenty-one, still wet behind the ears': as "The Sea Beast," *Pat Sonnets* (Street Press: 2000), 21.
- 'Be bold? Be not too bold? What is the quest?': as "The Spell of the Renaissance," *Since When: Second Series* (1990), 44.
- 'Because every blade of grass': as "Ten Nocturnes: 7," *All the Weight of the Still Midnight* (Outriders: 1972), 13; as "Nocturnes: 8," *Poems Since When 1966-1988* (1988), 10; also as "Nocturne," *Colleague* (supplement to *The Reporter*, SUNY/Buffalo), VIII.2 (November 18, 1971), 8; and in Dennis Maloney, ed., *On Turtle's Back* (Buffalo, New York: White Pine Press, 1979), 172.
- 'Because unquestionably something blank': as "Pat Sonnets: 11," *Pat Sonnets* (Street Press: 2000), 32.
- 'Below our very feet the earth turns': as "Poem," *Descant*, XIV (Winter, 1970), 13-15.
- 'By love possessed? Oh no, by love admitted': as "Pat Sonnets: 3," *Pat Sonnets* (Street Press: 2000), 26; as "Pat Sonnets: 4," *Poems Since When 1966-1988* (1988), 33; and in "From *The Pat Sonnets*," *Poetry*, LXXXVII:1 (October, 1980), 18-21.
- 'byetheebuoy': as "Forwyrd and Patword," *Since When: Second Series* (1990), p. 41.
- 'Clarifications can sometimes be confusions': as "(from) *You Who Homages*: 18," *Poems Since When 1966-1988* (1988), 75.
- '*Come live with me and be my love*, he said': as "Pat Sonnets: 36," *Pat Sonnets* (Street Press: 2000), 48; as "Pastoral," *The Lyric*, LXIII:1 (Winter, 1983), 14; and as "Pat Sonnets: 45," *Poems Since When 1966-1988* (1988), 23.
- 'Come on, father, it's time to wake up': as "Urge," *Buffalo Courier Express* (April 9, 1978), Sunday magazine, 29.
- 'Confound me then, if you will have it so': as "Four of a Type—2: The Sham," *Pat Sonnets* (Street Press: 2000), 62; and in *Since When 1966-1988* (1988), 97-98.
- 'Cool as the evening air, your hand': as "Song," *Since When: Second Series* (1990), p. 28.
- 'Critics, I once believed, were . . .': as "The Critic as Artist" N.E.W. NEWSletter (1:11, May 1979), n.p.
- 'Dear Sir, There are four obvious targets here': as "The Sniper," *Pat Sonnets* (Street Press: 2000), 11; also in *Shenandoah*, XXXIII:2 (Winter, 1983), 53-4; and in *Poems Since When 1966-1988* (1988), 83.

- 'Dearest daughter': as "Somewhat Threesome," *The Whole English Catalog*: SUNY/Buffalo Department of English (Spring, 1981), 20.
- 'Dirt pulled new': as "Scurvy Old Tune," *Since When: Second Series* (1990), p. 43.
- 'Dismissed, like women on their wedding nights': as "Serving the Sentence: 1," *Pat Sonnets* (Street Press: 2000), 66-68; and in *Since When 1966-1988* (1988), 100.
- 'Don't merely live for life, live against death': as "Saint Francis Preaching to the Lepers," *Since When: Second Series* (1990), p. 24-26.
- 'Each love song is a lapse of love. Yes. True': as "Pat Sonnets: 39," *Pat Sonnets* (Street Press: 2000), 50; and as "Pat Sonnets: 48," *Poems Since When 1966-1988* (1988), 46.
- 'Each time we meet I find you a sensation': as "Pat Sonnets: 26," *Pat Sonnets* (Street Press: 2000), 42; see also "From *The Pat Sonnets*," *Poetry*, CXL:1 (April, 1982), 8-11.
- 'eef de troof': as "Rumba," *Since When: Second Series* (1990), p. 28.
- 'Eines soll uns zähmen: Buss' geschieht uns zu': as "Among the Grafters," *Since When: Second Series* (1990), p. 39.
- 'Embäre zollste, zollst embääre!': as "Noitoitsche Muusi," *Since When: Second Series* (1990), p. 37-38.
- 'Enlarge each other, not yourselves inflate!': as "Cupido," *Pat Sonnets* (Street Press: 2000), 64; and in *Poems Since When 1966-1988* (1988), 89.
- 'Flayed lips, could they both speak and touch': as "Seven Epigrams—5: The Contest," *Since When: Second Series* (1990), 22.
- 'Fly-by-night in boring talk': as "Ten Nocturnes: 5," *All the Weight of the Still Midnight* (Outriders: 1972), 11.
- 'Fool! cried my pride to me. *Trust in you luck and sing!*': as "Pat Sonnets: 32," *Pat Sonnets* (Street Press: 2000), 46.
- 'For love either gets more and more interesting': as "(from) *You Who Homages: 5*," *Poems Since When 1966-1988* (1988), 70.
- 'Good night goodnight and now go to sleep': in "Three Sections from *Departures*," *Presence*, No. 3 (Summer, 1968), n.p.
- 'Goodbye, you others, you have had your day': as "Pat Sonnets: 6," *Pat Sonnets* (Street Press: 2000), 27.
- 'Hamlet was mad, but had the sense': as "Seven Epigrams—3: The Collaborators," *Since When: Second Series* (1990), 21-22.
- 'Have all my sonnets then been double-dealing': as "Pat Sonnets: 33," *Pat Sonnets* (Street Press: 2000), 46; also in *Buffalo News*, April 2, 2000, E-6; and as "Pat Sonnets: 38" *Poems Since When 1966-1988* (1988), 43.
- 'Having sunk back in the places where they rose': see "Three Sonnets from *The Unholy Weeks*," *Shenandoah*, XXXV:1 (1983-4), 52-53.
- 'having thus in the teeth of insidiously insistent': as "Cockaigne Overture," *Since When: Second Series* (1990), 28.
- 'He has no clothes on. They'll see this before': as "Martial Nursery—3: Ritus," *Since When: Second Series* (1990), 28.
- 'He howled for the moon. He has it now. Since then': as "Martial Nursery—1: Actaeon," *Since When: Second Series* (1990), 28.
- 'He's the only Maker and the Emperor's man': as "Martial Nursery—5: Publius," *Since When: Second Series* (1990), 28.
- 'Heavy blackness flows from my mouth': as "A World," *Concerning Poetry*, III:1 (Spring, 1970), 28.
- 'Here I stand, thousands of me in a row': as "Tarantella," *Pembroke Magazine*, #14 (1983), 42-43.
- 'Here is where we started out. Here is": as "The Figures Beneath," *Poems Inspired by Art in the Albright-Knox* (Buffalo, New York: Orchard Press, 1982), n.p.; also in *Poems Since When 1966-1988* (1988), 30; and in *Pat Sonnets* (Street Press: 2000), 61.
- 'Hi Bill!': as "Lyrical Ballad," *Since When: Second Series* (1990), p. 28.
- 'Hi. Nobody ever talks to me hardly. That's why': as "(from) *You Who Homages: 42* (for Carole Southwood)," *Poems Since When 1966-1988* (1988), 80.
- 'Him wound her shine and monad. My': as "Highness Liedh," *Since When: Second Series* (1990), p. 28.
- 'Hold it again, no props now, just you and me': as "(from) *You Who Homages: 10*," *Poems Since When 1966-1988* (1988), 72.
- 'I am asleep and dream about your smile': as "Pat Sonnets: 30," *Pat Sonnets* (Street Press: 2000), 44.
- 'I am reeling after the shadow of the pen': as "Anacreon to Creon," *Buffalo News* (September 7, 1980), F-4.
- 'I had a Big Hot Momma sausage, she': as "Big Rig," *Poems Since When 1966-1988* (1988), 17.
- 'I hide at some nameless command': as "Song of the Useless Secret," *Buffalo Courier Express* (November 4, 1979), Sunday magazine, p. 31 .
- 'I know that I manipulate. Well then': as "Pat Sonnets: 21," *Pat Sonnets* (Street Press: 2000), 39.
- 'I know too well': as "Testament," *Since When: Second Series* (1990), p. 57-58.
- 'I lived you while I did, and while I did': as "Four of a Type—3: To My Mummy," *Pat Sonnets* (Street Press: 2000), 63; and in *Since When 1966-1988* (1988), 98-99.
- 'I love your fingers the little bones': as "Departures--17," *Poems Since When 1966-1988* (1988), 8-9; as "For Esther," *All the Weight of the Still Midnight* (Outriders: 1972), 4-5; and in *Michigan Quarterly Review*, X:3 (Summer, 1971), 195-99.

'I never quite knew how they loved me who did and now': as "(from) *You Who Homages: 2*," *Poems Since When 1966-1988* (1988), 68.

'I pass on. The rocks shut behind me': as "Departures--16," *Poems Since When 1966-1988* (1988), 7.

'I promise': as "Vow," *Since When: Second Series* (1990), p. 59.

'I read what I have written now and groan': as "Pat Sonnets: 38," *Pat Sonnets* (Street Press: 2000), 49; and as "Pat Sonnets: 47," *Poems Since When 1966-1988* (1988), 45.

'I volunteer to drive your wife home when': as "Is This Typical?" *Street*, II:2 (1976), 58.

'I was thy neighbor once, thou rugged pile': as "Letters to Your Grandfather," *Since When: Second Series* (1990), p. 45; see also *Pacific Poetry and Fiction Review*, VIII:2 (Fall, 1980), 58.

'I've got to slow down to catch my sanity': as "Nobody in Town Blues," *Poems Since When 1966-1988* (1988), 16.

'I've landed on your apple often enough': as "Hadj (for Aron Farakh)," *Poems Since When 1966-1988* (1988), 18.

'ich segne / I bless': as "Hear Me Out," *Poems Since When 1966-1988* (1988), 65.

'If one should speak of the source to the water': as "Riddle," *Since When: Second Series* (1990), p. 56.

'If this were a dramatic monologue': as "From 'The Miami Workshops,'" *Since When: Second Series* (1990), p. 13.

'If you say': [untitled] *Since When: Second Series* (1990), p. 2.

'If you want to rid yourself of reasonable suspicion': as "Therapy," *Deliberately Faulty Balcony: Woman in Cheektowaga*, #1 (1972), 20.

'Impotence hurts. Doesn't it ever! You': as "Nietzsche's Horse," *Poems Since When 1966-1988* (1988), 23.

'In my next life I will be beaten and burnt': as "Next," *Since When: Second Series* (1990), p. 3.

'In plenitudes of twelve o'clock the strawberry blood surmises': as "Six Serenades: 6," *All the Weight of the Still Midnight* (Outriders: 1972), 23; also as "Serenades: 1," *Poems Since When 1966-1988* (1988), 13;.

'In the / mirror': [untitled,] *Poems Since When 1966-1988* (1988), 56.

'In the end he found the ideal book': as "Scholar," *Anonym*, #5/6 (1970), 118-20

'Infant hope must make all the world aware': as "The Ring," *Pat Sonnets* (Street Press: 2000), 65; and in *Poems Since When 1966-1988* (1988), 90.

'IONS devi LIVE lyph': as "Otso Stor," *Since When: Second Series* (1990), p. 51.

'Is that . . . ? How then, no other way? Oh, no!': as "Serving the Sentence: 4," *Pat Sonnets* (Street Press: 2000), 66-68; and in *Since When 1966-1988* (1988), 102.

'It is trial by moonlight': as "Ten Nocturnes: 4," *All the Weight of the Still Midnight* (Outriders: 1972), 10.

'It's not me. What you fear is a word': see "Four Sections from *Departures*," *Prologue*, III:2 (1969), 28-31.

'Ladies & Gentlemen overwrought cries the moon I want': as "Six Serenades: 4," *All the Weight of the Still Midnight* (Outriders: 1972), 21.

'Let jargon reverberate the riddle': as "The Latest Pange Lingua," *Since When: Second Series* (1990), p. 11-12.

'Let's say the overcast that has made gray': as "Shibboleth," *Pat Sonnets* (Street Press: 2000), 11; also in *Shenandoah*, XXXIII:2 (Winter, 1983), 53-4; and in *Poems Since When 1966-1988* (1988), 84; also in: Alan Pater, ed., *1983 Anthology of Magazine and Yearbook of Poetry Verse* (Beverly Hills, California: Monitor Books, 1984).

'Life's final click or boom or wheeze or clatter': as "Triptych—3: A Shard," *Pat Sonnets* (Street Press: 2000), 69.

'Like readimades in galleries reclaimed': as "Serving the Sentence: 3," *Pat Sonnets* (Street Press: 2000), 66-68; and in *Since When 1966-1988* (1988), 101-02.

'Love wraps its wet, green kelp around our necks': as "At the Bottom," *Pat Sonnets* (Street Press: 2000), 12.

'Made naked for my wife, I sense with second sight': as "Two Questions," *Works*, II:3 (Summer, 1970), 68-69.]

'Manifest will drifts in the common stream': as "*Vita Nova, Ars Antiqua*," *Pat Sonnets* (Street Press: 2000), 64; and in *Poems Since When 1966-1988* (1988), 88.

'Manipulate me with your will-to-be': as "Pat Sonnets: 22," *Pat Sonnets* (Street Press: 2000), 39.

'May I have no luck to link what I': as "Two to One," *Deliberately Faulty Balcony: Compulsory Attendance*, #2 (Spring 2000), 11.

'me wah' / shshshshshshshsh': as "Miroirsss," *Since When: Second Series* (1990), p. 50.

'Melodious but deaf you twant the string': as "Four of a Type—4: *An das Geliebte Unsterbliche*," *Pat Sonnets* (Street Press: 2000), 63; and in *Since When 1966-1988* (1988), 99.

'Mother, look at you now! Your iron mask': as "Pat Sonnets: 23," *Pat Sonnets* (Street Press: 2000), 40.

'Move your butt / brother': as "The Invisible Bridge (Lewiston, NY)," *Buffalo News* (September 7, 1980), F-4

'Muted measures lift slab after slab from hollowly gorgeous': as "Six Serenades: 2," *All the Weight of the Still Midnight* (Outriders: 1972), 19.

'My bliss, like my sex life, is human and wild': as "For Morgan," *Escarpments*, II:1 (Spring, 1981), n.p.; and as "(from) *You Who Homages: 29* (for Morgan)," *Poems Since When 1966-1988* (1988), 77.

'My body is dispersed every night': as "He is the Mother," *Michigan Quarterly Review*, X:3 (Summer, 1971), 195-99.

'My brighter dream belongs to Jim the White': as "Pat Sonnets: 16," *Pat Sonnets* (Street Press: 2000), 36; and as "Pat Sonnets: 13," *Poems Since When 1966-1988* (1988), 38.

'My life is all a lie. I have': as "Caleb," *Since When: Second Series* (1990), p. 16.

'My teen-age daughter is cleaning the oven': as "Easy-Off (for Morgan)," *Poems Since When 1966-1988* (1988), 25.

'My urge for girls in the flush of health': see "Four Sections from *Departures*," *Prologue*, III:2 (1969), 28-31.

'Never again to stand bareheaded in': as "To Xanthippe," *Pembroke Magazine*, #14 (1983), 42-43.

'Never try to cram you yearning': as "Seven Ways to Tell them Not to Tell," *Deliberately Faulty Balcony: Not Unfit to Name*, 2002; and as "Never Seek to Tell Thy Love (Variations on Blake)" *Buffalo News*, November 6, 2005, G-3.

'Night stretches all her wires tight to lure the sightless': as "Six Serenades: 3," *All the Weight of the Still Midnight* (Outriders: 1972), 20.

'No meanings in such an afternoon': as "The Tempest (Giorgione)," *Klingsor*, #2 (1977), 3-7.].

'No one will hint that you are cheap': as "Pat Sonnets: 5," *Pat Sonnets* (Street Press: 2000), 27; see also "From *The Pat Sonnets*" *Poetry*, LXXXVII:1 (October, 1980), 18-21.

'No woman here? Oh': as "Maya," simultaneously in *Inc. #1* (1979), p. 21, and *Just Buffalo Poetry Broadides*.

'No, leave me alone. I have nothing': see "Four Sections from *Departures*," *Prologue*, III:2 (1969), 28-31.

'Nobody loves me! Cries the one who dies': as "The Best of Us," *Pat Sonnets* (Street Press: 2000), 64; also in *Buffalo News* (March 4, 2001), F-8; and in *Poems Since When 1966-1988* (1988), 67.

'Nobody sees the signs': as "The Burden," *Since When: Second Series* (1990), p. 18.

'Not long ago I thought desire': as "Pat Sonnets: 29," *Pat Sonnets* (Street Press: 2000), 43.

'Now leeks are greening under starlight and glacial ridge flow': as "Serenade," *Buffalo News* (September 22, 1972), III-46.

'O cricket you like': as "Song," *Anonym*, #5/6 (1970), 118-20

'O Muse! Though your image': as "Offering," *Buffalo Spree*, XVI:4 (Winter, 1982), 91.

'O these experimental lovers who': as "Pat Sonnets: 4," *Pat Sonnets* (Street Press: 2000), 26; also as "Pat Sonnets: 5," *Poems Since When 1966-1988* (1988), 23, and in "From *The Pat Sonnets*," *Poetry*, LXXXVII:1 (October, 1980), 18-21.

'Obsession seeks to be still rhyming': as "Obsessional Cycle," *Pat Sonnets* (Street Press: 2000), 15.

'Of course we have been making': as "The Convertible," *Since When: Second Series* (1990), p. 8.

'Once my mother said to me, *You're so open!* implying': as "(from) *You Who Homages*:11," *Poems Since When 1966-1988* (1988), 73.

'One night last summer when you were gone': as "The Pearls," *Works*, II:3 (Summer, 1970), 68-69.]

'Open mouth of the moon &': as "Ten Nocturnes: 3," *All the Weight of the Still Midnight* (Outriders: 1972), 9.

'Our text is: Memento mori vel monumentum mortuorum': as "Emergent Occasion," *Since When 1966-1988* (1988), 104.

'Our word is silence and the silence yours': as "Pat Sonnets: 12," *Pat Sonnets* (Street Press: 2000), 33; 'Over here I walk with freer breath': as "More Slowly," *Choice*, #10 (1978), 256-7.

'Over here I walk with freer breath': as "Departures--3," *Poems Since When 1966-1988* (1988), 4.

'Parentheses open. (*Well*, he mused, reading too fast,': as "(from) *You Who Homages*: 17 (for Dan Murray)," *Poems Since When 1966-1988* (1988), 74.

'Pink panties and a tan': as "Slugabed," *Xanadu*, #8 (1982), 34; and in *Poems Since When 1966-1988* (1988), 64.

'Pleased with myself again': as "A Little Satori Take," *Berkeley Poetry Review*, #13 (Spring, 1980), 22.

'Poems are monsters. Every poem': as "Just an Ordinary Hippogryph," *Poems Since When 1966-1988* (1988), 57-58.

'Radiance of your body may greet my eyes again. But now you lie': as "The Wish to Speak Simply (Serenades: 8)," *Poems Since When 1966-1988* (1988), 14.

'Really! what's salvation in a Cathar's terms? to be saved': as "(from) *You Who Homages*: 9," *Poems Since When 1966-1988* (1988), 71.

'Remember how my verses went': as "Seven Epigrams—7: The Spell," *Since When: Second Series* (1990), p. 27.

'Right now I miss you so, I can't recall': as "Pat Sonnets: 14," *Pat Sonnets* (Street Press: 2000), 35; and as "Pat Sonnets: 10," *Poems Since When 1966-1988* (1988), 36.

'Rigorous logic shall be applied': as "Your Skin," *Klingsor*, #2 (1977), 3-7; also in *Buffalo News* (March 5, 1978), G-5

'Sentences start when subjects, modified': as "Serving the Sentence: 2," *Pat Sonnets* (Street Press: 2000), 66-68; and in *Since When 1966-1988* (1988), 100-01

'Seven is the sacred number': as "Bald Mountain Crap Game," *Since When: Second Series* (1990), p. 21.

'Shakespeare in vain strove to expunge his lust': as "Pat Sonnets: 1," *Pat Sonnets* (Street Press: 2000), 25; see also "From *The Pat Sonnets*," *Poetry*, LXXXVII:1 (October, 1980), 18-21; and *Poems Since When 1966-1988* (1988), 23.

'She / kept saying': as "Tantalus and Tantaletta," *Poems Since When 1966-1988* (1988), 95.

'She feels two-faced as a coin in a whirlpool of oracles': as "Anima," *Buffalo Spree*, XVI:4 (Winter, 1982), 105.

'She loves. Yes. No. She loves me not. She lies': as "Pat Sonnets: 35," *Pat Sonnets* (Street Press: 2000), 47.

'She parks the car. She sees the show. She leaves': as "The Show," *Poems Since When 1966-1988* (1988), 22.

'She shakes hands longer than I expect': as "At the Zoo with Two Friends," *Anonym*, #5/6 (1970), 118-20

'She was lost once his astuteness linked her': as "Tightass Epigram," *Since When: Second Series* (1990), p. 49.

'She was the sweetest thing in town': as "Ballad," *Poems Since When 1966-1988* (1988), 19-21.

'Since I said goodbye to you': as "Strangers," *Buffalo News* (March 5, 1978), G-5.

'So there you are. So long as you're away': as "Pat Sonnets: 10," *Pat Sonnets* (Street Press: 2000), 31.

'Sober in their spotless night': as "Ten Nocturnes: 6," *All the Weight of the Still Midnight* (Outriders: 1972), 12.

'Somebody hands you a torch': as "The Torch," *Buffalo News* (March 4, 2001), F-8; and in *Poems Since When 1966-1988* (1988), 59.

'Somewhere outside this place, the kids at war': as "Mariana (On a theme by Mary Richert)," *Buffalo News* (September 5, 1982), F-5.

'Spirits commanded by his verse in swarms': as "Defenses of the Poet," *Since When: Second Series* (1990), p. 20.

'That I love you is literally true': in "From *The Pat Sonnets*," *Poetry*, LXXXVII:1 (October, 1980), 18-21.

'The brand-new Pontiac ran the red light': as "Parallax, Twentytwohundred Hours," *Pacific Poetry and Fiction Review*, VIII:2 (Fall, 1980), 43, 58.

'the cry of these endangered birds is single note': as "The Extinction of Ducks and Drakes," *Since When: Second Series* (1990), p. 17.

'The distinguished raindrop': as "Haiku," *Since When: Second Series* (1990), p. 47.

'The doctors are helping me pervert your absence': as "Born Lucky," *American Poetry Review* VIII:4 (July/August, 1978), 22; also in *Poems Since When 1966-1988* (1988), 27.

'The eye has caught me in the act': as "Seven Epigrams—1: The Act," *Since When: Second Series* (1990), p. 21.

'The first father was the man': as "Paternoster," *New Poets Review* (Chowan College Catalogue 1981-82), 122; also in *Poems Since When 1966-1988* (1988), 26.

'The foolish husband bound to his house': as "Departures--10," *Poems Since When 1966-1988* (1988), 4; also in "Three Sections from *Departures*," *Presence*, #3 (Summer, 1968), n.p.

'The great reputations converge': as "The Heaven of the Anxious," *Deliberately Faulty Balcony: The Last Five Can't Leave*, #2 (Fall, 1982), 20.

'The hair of death obscures my terror's face': as "Pat Sonnets: 15," *Pat Sonnets* (Street Press: 2000), 35; and as "Pat Sonnets: 12," *Poems Since When 1966-1988* (1988), 37.

'The harder one one listens listens listens': as "The Quality of Attention Required Here," among "From *Digging the Difference*," *Niagara-Erie Writers Newsletter* I:4 (October 1978), n.p.

'The hatred I have for you is not hatred but': as "Dream Letter," *Klingsor*, #2 (1977), 3-7.

'The hero heaves a heavy sigh and wilts': as "Pat Sonnets: 7," *Pat Sonnets* (Street Press: 2000), 28; also as "Pat Sonnets: 9," *Poems Since When 1966-1988* (1988), 35; and in "From *The Pat Sonnets*," *Poetry*, LXXXVII:1 (October, 1980), 18-21.

'The hero in the black hole of my chest': as "Pat Sonnets: 20," *Pat Sonnets* (Street Press: 2000), 38.

'The hero sighed once more and hurled his book': as "Pat Sonnets: 13," *Pat Sonnets* (Street Press: 2000), 34.

'The knight of the Blue / Star, lost in a rain': as "The Knight of the Blue Star," among "From *Digging the Difference*," *Niagara-Erie Writers Newsletter* I:4 (October 1978), n.p.

'The outward world is taken away': as "Child," *Buffalo Courier Express* (January 14, 1979), Sunday magazine, 30.

'The perfect chicken on my plate': as "Seven Epigrams—4: The Sacrifice," *Since When: Second Series* (1990), p. 22.

'The pitch black comes and I am in it': as "Warning," *Michigan Quarterly Review*, X:3 (Summer, 1971), 195-99.

'The smile on that puppet': as "Two Puppets," *Works and Days*, I:1 (Spring, 1980), 88.

'The solemn populars done me wrong': as "Sugar Song," *Anonym*, #1 (1968), 2.

'The solitude in which I'm not alone': as "Ave Atque Vale," *Since When: Second Series* (1990), p. 55; also in *Earth's Daughters* 59/60 (2002), 42.

'The Strippers of Pleasure;s Last': as "A Handful of Inscriptions," *Since When: Second Series* (1990), p. 29.

'the tables / are placed so': as "Good Party (for M. and P. S.)," *Poems Since When 1966-1988* (1988), 28.

'The taster of desserts plays the theorizer': as "The Convivium of Carnal Knowledge (for Mac Hammond)," *Pat Sonnets* (Street Press: 2000), 25; also in *Buffalo News*, April 2, 2000, E-6; and in *Poems Since When 1966-1988* (1988), 92.

'The University of Bologna': as "Yurp and Amurka," *Since When: Second Series* (1990), p. 15.

'The urgent Cleopatra was too old': as "Pat Sonnets: 2," *Pat Sonnets* (Street Press: 2000), 25; see also "From *The Pat Sonnets*," *Poetry*, LXXXVII:1 (October, 1980), 18-21.

'There is a darkness darker than each night': as "Pat Sonnets: 25," *Pat Sonnets* (Street Press: 2000), 41; also as "Pat Sonnets: 26," *Poems Since When 1966-1988* (1988), 40; and in "From *The Pat Sonnets*," *Poetry*, CXL:1 (April, 1982), 8-11.

'There is a meaning clearer than the noses': as "Pat Sonnets: 24," *Pat Sonnets* (Street Press: 2000), 40.

'There is so little left of me now': as "The Months," *Poems Since When 1966-1988* (1988), 2-3; see also *Michigan Quarterly Review*, X:3 (Summer, 1971), 195-99; as "Pregnancy: The Nine Stages of Departure," in Philip Dacey and John Knoll, ed., *I Love You All Day It Is That Simple* (St. Meinrad, Indiana: Abbey Press, 1970), 63-64;

'There is something in the stars': as "Little Dark Sequence," *Poems Since When 1966-1988* (1988), 60-63

'There was a pain I hadn't counted on': as "Parsifal," *Pat Sonnets* (Street Press: 2000), 13-15; also in *Sewanee Review*, XCII:4 (Fall, 1984), 541-42; and in *Poems Since When 1966-1988* (1988), 85-87.

'There while in unromantic branches assembled the air': as "Six Serenades: 5," *All the Weight of the Still Midnight* (Outriders: 1972), 22.

'These are the parents': [untitled Christmas card] Challenger Press (Brockport, NY: 1970).

'They cry *Forever!* and invoke the grave': see "From *The Pat Sonnets*," *Poetry*, LXXXVII:1 (October, 1980), 18-21.

'They got it all together and the dance': see "Three Sonnets from *The Unholy Weeks*," *Shenandoah*, XXXV:1 (1983-4), 52-53.

'They tried to move as if they liked it but': see "Three Sonnets from *The Unholy Weeks*," *Shenandoah*, XXXV:1 (1983-4), 52-53.

'Things happen when they're almost over': as "Two *Polemics of Departure*," *Choice*, #7/8 (1972), 310-11.

'This body is squandered every night': as "Departures--9," *Poems Since When 1966-1988* (1988), 5.

'This is a lover compulsively talking of his mistress': as "Six Studies for Heads," *Since When: Second Series* (1990), p. 4.

'This is my rescue fantasy: You're not': as "Pat Sonnets: 28," *Pat Sonnets* (Street Press: 2000), 43; and as "Pat Sonnets: 30," *Poems Since When 1966-1988* (1988), 41; and in "From *The Pat Sonnets*," *Poetry*, CXL:1 (April, 1982), 8-11.

'This is Newcastle. We have only two goals': as "Martial Nursery—6: Vis Britannica," *Since When: Second Series* (1990), p. 28.

'This Jack-of-All-Trades shows it can be soothing': as "Martial Nursery—2: Naso," *Since When: Second Series* (1990), p. 28.

'This life is / not mine': "Gnostic," *At the Carrying Place: Pinecone #3*, White Pine Press (July, 1978), n.p.

'This prophet laughs at others' prophecies': as "Martial Nursery—3: Calchas," *Since When: Second Series* (1990), p. 28.

'This rumbling from the cellars': as "The Harrumph of the Will," *Since When: Second Series* (1990), p. 14.

'Though memory is the root of invention': as "A Note on My Door," *Street* III:2 (1982), 54-55, 74.

'Though skin the armor of righteousness': as "News from Nowhere," *Klingsor*, #2 (1977), 3-7.

'To give one's self is not enough, you said': as "The Marrying Kind," *Pat Sonnets* (Street Press: 2000), 18.

'To remove proof': as "Space Age," *Since When: Second Series* (1990), p. 53; also [untitled and uncredited,] *Street* III:2 (1982), 74.

'Tolerate / toleration': as "First Commandment," *Street* III:2 (1982), 54-55, 74.

'Unaccustomed as (he snorts) he is': as "Three Literati," *Since When: Second Series* (1990), p. 9-10.

'We are here because we are good here': as "(from) *You Who Homages*: 37," *Poems Since When 1966-1988* (1988), 79.

'We are the past and we are pretty gone': as "Triptych—2: The End of History," *Pat Sonnets* (Street Press: 2000), 69.

'We lie at the threshold of the throned midnight': as "Home," *All the Weight of the Still Midnight* (Outriders: 1972), 24.

'We two are contained by nothing not even this palpable darkness': as "Six Serenades: 1," *All the Weight of the Still Midnight* (Outriders: 1972), 18.

'We're not so stupid and we've been to college': as "At Auerbach's Tavern," *Deliberately Faulty Balcony: The Last Five Can't Leave*, #2 (Fall, 1982), 12.

'Well a metaphorical baby is better than none': as "(from) *You Who Homages*: 3," *Poems Since When 1966-1988* (1988), 69.

'Well I was teaching in this college you see': as "(from) *You Who Homages*: 22 (for Raymond Federman)," *Poems Since When 1966-1988* (1988), 76.

'Well now / Where should I put this?': as "The Repository," *Klingsor*, #2 (1977), 3-7.

'What fools me in all those I love is their': as "Narcissus," *Pat Sonnets* (Street Press: 2000), 14.

'What's happening to me? You're still the same': as "Pat Sonnets: 18," *Pat Sonnets* (Street Press: 2000), 37.

'When at night a brightness comes': as "Nocturnes: 10," *Poems Since When 1966-1988* (1988), 12; and in *All the Weight of the Still Midnight* (Outriders: 1972), 16-17; also as "Aubade," in, *Poetry*, CXIX:4 (January, 1972), 218-19.]

'When I look at the stars': as "Allowing the Body of Fate," *Since When: Second Series* (1990), p. 5.

'When in my kitchen mood I go to cook': as "Pat Sonnets: 17," *Pat Sonnets* (Street Press: 2000), 36; see also "From *The Pat Sonnets*," *Poetry*, CXL:1 (April, 1982), 8-11; and as "Pat Sonnets: 15," *Poems Since When 1966-1988* (1988), 39.

'When night falls upon the woods': as "Ten Nocturnes: 9," *All the Weight of the Still Midnight* (Outriders: 1972), 15; also as "Nocturne," in, *Poetry*, CXIX:4 (January, 1972), 218-19.]

'When one is called out by what's likely to': as "Commedia dell'Arte," *Kiosk*, II (Spring, 1987), 57.

'When the bell has rung the inward world': see "Three Sections from *Departures*," *Presence*, #3 (Summer, 1968), n.p.

'When the kid is born let': as "Carol," *Poems Since When 1966-1988* (1988), 23; also as an untitled Christmas card (1976).

'Where are you coming from, O dream, who bear' in: "Two Love Poems of Torquato Tasso," *Buffalo News* (September 27, 2009), p. F6.

'While the nocturnal hours slipped away' in: "Two Love Poems of Torquato Tasso," *Buffalo News* (September 27, 2009), p. F6.

'WHO WHOM / boring old story': as "Ten Nocturnes: 8," *All the Weight of the Still Midnight* (Outriders: 1972), 14.

'wot / cut /wit': as "Franco-Prussian Hotline," *Since When: Second Series* (1990), p. 40.

'Ye're boring, wee birds!': as "Dawn Song," *Pequod* (Winter, 1980), 8.

'yes plenty of / shit gets dished out': as "Conoisseurs," *Since When: Second Series* (1990), p. 28.

'You alas I ask to think of me only': as "(from) *You Who Homages: 1*," *Poems Since When 1966-1988* (1988), 67.

'You almost say to me, This is the end': as "Pat Sonnets: 27," *Pat Sonnets* (Street Press: 2000), 42; see also "From *The Pat Sonnets*," *Poetry*, CXL:1 (April, 1982), 8-11.

'You are the skinny waist whose twist enthrals': as "Pat Sonnets: 9," *Pat Sonnets* (Street Press: 2000), 30.

'You got / I do': as "Now and Then a Song," *Poems Since When 1966-1988* (1988), 93.

'You may find all this, but him who made I': as "(from) *You Who Homages: 44*," *Poems Since When 1966-1988* (1988), 81.

'You think this is a fire? Be a man!' as: "Martial Nursery—7: Nero," *Since When: Second Series* (1990), p. 28.

'You're gone. Can I evoke your shape, display': as "Pat Sonnets: 8," *Pat Sonnets* (Street Press: 2000), 51-57.

'You're through. You've done with me. You hurt. You win': as "Pat Song," *Pat Sonnets* (Street Press: 2000), 25; and in *Poems Since When 1966-1988* (1988), 47-54.

'Your new life wakes and takes your face away': as "Sonnet 22," *Buffalo News*, November 1, 1981, G-5.