

## *Acknowledgements*

Many people have helped to make this book possible. I wish first to thank the teachers who supported this project in its early stages and have continued to provide me with thoughtful advice, encouragement, and models of scholarship: Albert Gelpi, Marjorie Perloff, and George Dekker. I am extremely grateful for their wisdom, guidance, and teaching. Sincere thanks as well to Helen Brooks, Sabine MacCormack, and Donna Hollenberg for their inspiration and kindness and to other teachers who taught me to read poetry: Wade Evey, Harold Bloom, and Brigitte Peucker. I am deeply indebted to Burton Hatlen for his careful, generous reading of my work and his dedication and labor in helping to create the body of scholarship and the community of scholars that make this book possible.

I am tremendously thankful for the friends and colleagues whose valuable conversation and careful reading have given me spiritual and physical homes in which to work and contributed helpful advice: Joan Pong Linton and Ranen Omer-Sherman for their extraordinary patience and encouragement, Randall Costa and Lisa Ihde Costa for deep friendship, Jo Ellen Green, Antonia Holdegel Fore, Michele Pridmore-Brown, Michael Saler, Julie Inness, Rob Michalski, Derede Arthur, Mary Barker, and Paul Vita. Special thanks also to Rick Chaney for his deanly support of family and research.

I am grateful for the expertise and hard work of the staffs of several libraries and archives, many of whom provided valuable material crucial to the development of this project. I would like especially to thank Margaret Kimball and William McPherson of Stanford University's Special Collections and Robert Bertholf and Michael Basinski of The Poetry Collection of the State University of New York at Buffalo. Their knowledge has enriched this work and at times saved me from grave error. I wish also

to thank the staffs of the Lilly Library at the University of Indiana, the Poetry Collection of the State University of New York at Buffalo, the Thomas J. Dodd Research Center at the University of Connecticut at Storrs, the Special Collections of the Stanford University and Washington University Libraries, and Jennifer Buch and Mary Shelly of Franklin and Marshall College Library. Thanks also to Susan Kenney for her help in preparing the final manuscript.

My family has shared this book with me for a long time. I am indebted to their patience and sacrifices. Words are not enough to express my gratitude to my parents, to whom this book is dedicated, for their life-long contributions to my education; to my sister Jane for her clear wisdom and compassion; to José Luis, Mario, and Gracian for their vital, constant presence and for their patience and impatience; and to Fermina Aparicio Salvador and Santos Pérez Requejo for their support and understanding. The editorial staff at Stanford University Press has worked hard to improve and produce this book. I very much appreciate their helpful suggestions for revision and careful editing.

Parts of the following chapters were first published in different form: Chapter 1 as “History as Force Field in Pound, Zukofsky, and Olson,” *Sagetrieb* 13.3 (Winter 1994): 83–116; part of Chapter 4 as “Poetic Authority and the Public Sphere of Politics in the Activist 1960s: The Duncan-Levertov Debate,” in *Robert Duncan and Denise Levertov: The Poetry of Politics, the Politics of Poetry*, ed. Albert Gelpi and Robert Berthoff (Stanford: Stanford University Press, 2006); and parts of Chapter 5 as “‘The Art of the Octopus’: The Maturation of Denise Levertov’s Political Vision,” *Renascence: Essays on Values in Literature* 50.1 and 2 (Fall 1997/Winter 1998): 65–81 and “Public Idiom and Private Voice in John Ashbery’s *Three Poems* and Ed Dorn’s *Gunslinger*,” *Sagetrieb* 11.1 and 2 (Spring/Fall, 1992): 47–66. This book began as a dissertation, “The Transformation of the Field in Black Mountain Poetry: Poetic Agency and Public Authority in a Culture of Mass Communication” (1994) at Stanford University.

I gratefully acknowledge permission to reprint the following published and unpublished material:

*For published work by Robert Creeley:* “A Method,” “Still Life Or,” “The Awakening,” “The Bed,” “The Chance,” “The Place,” “They,”

“Waiting,” and other excerpts from *The Collected Poems of Robert Creeley, 1945–1975*, by Robert Creeley, copyright © 1982, The Regents of the University of California. Published by the University of California Press. Reproduced with permission. All rights reserved.

*For unpublished work by Robert Creeley:* Permission to quote the following unpublished material by Robert Creeley has been granted by Penelope Creeley and by the archives at which the material is held:

Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries: Draft response by Robert Creeley to Olson’s letter of May 7, 1952, Charles Olson Research Collection. Letter from Robert Creeley to Jacob Leed, [194?], Folder 23, Robert Creeley Papers. Letter from Robert Creeley to Jacob Leed from Hotel Brunswick, [194?], Folder 23, Robert Creeley Papers. Original typed mss. in letter from Robert Creeley to Charles Olson, February 12, 1965, Charles Olson Research Collection. “The Painters,” Robert Creeley Papers.

Lilly Library, Indiana University, Bloomington: Robert Creeley, “Alfred North Whitehead,” Robert Creeley Papers. Letter from Robert Creeley to Cid Corman, March 9, 1951, Cid Corman Manuscripts.

The Poetry Collection of the University Libraries, State University of New York at Buffalo: Letter from Robert Creeley to Robert Duncan, October 6, 1955, Robert Duncan Papers. Letter from Robert Creeley to Robert Duncan, August 20, 1959, Robert Duncan Papers. Letter from Robert Creeley to Robert Duncan, February 24, 1964, Robert Duncan Papers. Letter from Robert Creeley to Robert Duncan, December 6, 1978, Robert Duncan Papers.

Department of Special Collections, University Libraries, Stanford University: Robert Creeley, “ROBERT DUNCAN: talking late July, 74 – S.F.,” Robert Creeley Papers.

*For published work by Edward Dorn:* The following material is reprinted with permission of Jennifer Dunbar Dorn: excerpt from “On the Debt My Mother Owed to Sears Roebuck,” by Edward Dorn, *The Collected Poems, 1956–1974*, expanded edition, copyright ©1964 by Edward Dorn. “Something we can all agree on,” by Edward Dorn, from *Abhorrences*, copyright ©1990, by Edward Dorn.

Excerpts from *Gunslinger* by Edward Dorn, copyright ©1968, 1969, 1971, 1972, 1975, and 1989 by Edward Dorn are reprinted by permission of Duke University Press.

*For unpublished work by Edward Dorn:* Letter from Edward Dorn to Denise Levertov, November 24, 1958, Denise Levertov Papers. Reprinted by permission of Jennifer Dunbar Dorn and used with permission of Department of Special Collections, University Libraries, Stanford University.

*For published work by Robert Duncan:* The following material by Robert Duncan is reprinted by permission of New Directions Publishing Corp.: "For A Muse Meant," by Robert Duncan, from *Selected Poems*, copyright © 1950 by Robert Duncan. Excerpts by Robert Duncan, from *The Opening of the Field*, copyright ©1960 by Robert Duncan. Excerpts by Robert Duncan, from *Roots and Branches*, copyright ©1964 by Robert Duncan. Excerpts by Robert Duncan, from *Bending the Bow*, copyright ©1968 by Robert Duncan. Excerpt from "The Homosexual in Society," by Robert Duncan, from *A Selected Prose*, copyright ©1968 by Robert Duncan. Excerpts by Robert Duncan, from *Ground Work: Before the War*, copyright ©1984 by Robert Duncan. Excerpts by Robert Duncan, from *Ground Work: In the Dark*, copyright ©1987 by Robert Duncan.

Excerpts from *The Years As Catches: First poems (1939–1946)* by Robert Duncan (Berkeley: Oyez Press, 1966), copyright © 1966 by Robert Duncan is reprinted by permission of the Literary Estate of Robert Duncan and the Jess Collins Trust.

*For unpublished material by Robert Duncan:* Permission to quote unpublished material by Robert Duncan is granted by the Literary Estate of Robert Duncan and the Jess Collins Trust, copyright © the Literary Estate of Robert Duncan, and by permission of the archives at which it is held:

Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut Libraries: Letter from Robert Duncan to Charles Olson, August 19, 1954, Charles Olson Research Collection.

Department of Special Collections, University Libraries, Stanford University: Letter from Robert Duncan to Robert Creeley, January–February 1956, Robert Creeley Papers. Letter from Robert

Duncan to Robert Creeley, March 28, 1959, Robert Creeley Papers. Letter from Robert Duncan to Robert Creeley, February 19, 1964, Robert Creeley Papers. Letter from Robert Duncan to Robert Creeley, December 12, 1978, Robert Creeley Papers. Letter from Robert Duncan to Robert Creeley, June 4, 1979, Robert Creeley Papers. "Interview with L. S. Dembo," typescript included in letter to Denise Levertov, July 14, 1967, Denise Levertov Papers.

Poetry Collection of the University Libraries, State University of New York at Buffalo: Robert Duncan, Black Mountain College Notebook, Robert Duncan Papers. Excerpts from the "Preface," "A Man at the Crossroads," "I heard a demon in the air," "The Grue of Mandrake Park," "Thomas the Rhymer" of *Homage to Coleridge*, Robert Duncan Papers. "Interview with Mary Emma Harris," Robert Duncan Papers.

Lilly Library, Indiana University, Bloomington. Letter from Robert Duncan to Henry Rago, July 15, 1964, *Poetry Manuscripts*. *For published work by Denise Levertov*: The following material by Denise Levertov is reprinted by permission of New Directions Publishing Corp.:

"A Common Ground," by Denise Levertov, from *Poems 1960–1967*, copyright ©1961 by Denise Levertov. "A Silence," by Denise Levertov, from *Collected Earlier Poems 1940–1960*, copyright ©1957, 1958, 1959, 1960, 1961, 1979 by Denise Levertov. "Biafra" and excerpts from "Staying Alive, Parts I, II, III, IV," "Staying Alive, Prologue: An Interim," by Denise Levertov, from *Poems 1968–1972*, copyright ©1970 by Denise Levertov. Excerpts, by Denise Levertov, from *Poems 1968–1972*, copyright ©1965, 1966, 1967, 1968, 1970, 1971 by Denise Levertov. Excerpts, "Greeting to the Vietnamese Delegates to the U.N.," by Denise Levertov, from *Life in the Forest*, copyright ©1978 by Denise Levertov. Excerpts by Denise Levertov, from *Light Up the Cave*, copyright ©1981 by Denise Levertov. Excerpt from "El Salvador: Requiem and Invocation," by Denise Levertov, from *A Door in the Hive*, copyright ©1989 by Denise Levertov.

The following material by Denise Levertov is reprinted by permission of New Directions Publishing Corp. and Pollinger Ltd.: excerpts from "A Speech: For Antidraft Rally, D.C., March 22, 1980,"

“Candles in Babylon,” “Concurrence,” “Desolate Light,” “Her Destiny,” “Her Judgment,” “Her Secret,” “Her Sister,” “Her Vision,” “In Memory of Muriel Rukeyser,” “Mass for the Day of St. Thomas Didymus, i. Kyrie, ii. Gloria, iv. Sanctus, vi. Agnus Dei,” “The Art of the Octopus,” “The Bride,” “The Soothsayer,” by Denise Levertov, from *Candles in Babylon*, copyright ©1982 by Denise Levertov.

*For unpublished work by Denise Levertov:* “The Poem as Counterforce,” typescript, by Denise Levertov, William Carlos Williams Papers, Beinecke Rare Book and Manuscript Library, Yale University. Published by permission of the Denise Levertov Literary Trust, Valerie Trueblood and Paul A. Lacey, Co-Trustees.

*For excerpts from letters by Robert Duncan and Denise Levertov:* Excerpts from letters by Robert Duncan and Denise Levertov published in Duncan, Robert, and Denise Levertov, *The Letters of Robert Duncan and Denise Levertov*, edited by Robert J. Bertholf and Albert Gelpi, Stanford: Stanford University Press, 2004; by the Literary Estate of Robert Duncan and the Jess Collins Trust; and by the Denise Levertov Literary Trust, Valerie Trueblood and Paul A. Lacey, Co-Trustees, respectively.

*For published work by Charles Olson:* The following material by Charles Olson is reprinted by permission of the University of California Press: “The Motion,” *Collected Poems of Charles Olson: Excluding the Maximus Poems* (paper) by Charles Olson, copyright ©1987, 1997, 2007 by University of California Press—Books; excerpts from *Maximus Poems* by Charles Olson, copyright ©1987, 2007 by University of California Press—Books; excerpts from “a 3rd morning it’s beautiful,” “I, Maximus of Gloucester, to You,” “Imbued / with the light, . . .” “Letter 2, May, 1959,” “Main Street,” “Maximus to Gloucester, Letter 27,” “not the intaglio method . . .,” “Peloria . . .,” “The Cow of Dogtown,” from the *Maximus Poems* by Charles Olson, copyright ©2007 by University of California Press—Books.

*For unpublished work by Charles Olson:* Permission to reprint excerpts from the following unpublished works by Charles Olson is granted by the Archives and Special Collections at the Thomas J. Dodd Research Center, University of Connecticut, as copyright holder and as the archive at which the material is housed:

“RIME, or notes on Verse pre-Chaucer and post-Pound,”

original typed [mss., c. 1953], Robert Creeley's Olson Materials, Charles Olson Research Collection.

"The Mystery of What Happens When It Happens (A Communication, from Charles Olson)," original typed mss. With proof-reader marks [January 1950?], Folder 1638, Charles Olson Research Collection.

*For published work by Ezra Pound:* Excerpts from Cantos LI, LXX, LXXII, XCIX, XXXV by Ezra Pound, from *The Cantos of Ezra Pound*, copyright © 1932, 1934, 1937, 1940, 1948, 1956, 1959, 1962, 1966, 1968 by Ezra Pound. Reprinted by permission of New Directions Publishing Corp. and Faber and Faber Limited.

*For published work by Louis Zukofsky:* Excerpts from "A" by Louis Zukofsky, copyright ©1978 (Berkeley: University of California Press, 1978) are reprinted by permission of Paul Zukofsky. The lines may not be reproduced, quoted, or used in any manner whatsoever without the explicit and specific permission of the copyright holder.