

Set texts: poems

Heidegger, 'The Thinker as Poet' (1947), *Gedachtes* (1971)

Paul Celan, 'Todtnauberg'

Dylan Thomas, 'The Force That through the Green Fuse Drives the Flower'

Emily Dickinson, 'At half-past three'

G. M. Hopkins, 'The Starlight Night' (1877), 'Binsey Poplars Felled / 79' (1879), 'That Nature is a Heraclitean Fire' (1888)

Seamus Heaney, 'Squarings'

Charles Simic, 'White'

Pablo Neruda, 'Ode to the Seagull' (1956), 'Ode to the Rooster' (1957); 'The Word', 'Ocean', 'Water', 'The Sea' and 'Serenade', from *Full Powers* (1962)

Friedrich Hölderlin, *Nightsongs* (1802/3), 'Remembrance' (1808), 'In Lovely Blue' (1832), *The Ister* (1803/5), 'Bread and Wine' (1800), 'Mnemosyne' (1803)

William Wordsworth, *The Ruined Cottage* (1797-98); *River Duddon* (1804-20), 'Tintern Abbey', 'Strange fits of passion I have known'; 'She dwelt among th'untrodden ways'; 'A slumber did my spirit seal'; 'There was a boy' (1798)

R. M. Rilke, 'Improvised Verses' (1924), *Sonnets to Orpheus* (1922); *Duino Elegies*, (1923)

Tao te Ching

Elizabeth Bishop, 'The Man Moth' (1935/36), 'The Moose' (1972)

J. H. Prynne, 'The Holy City', 'Moon Poem', 'Charm against too many apples', from *The White Stones* (1969)

Georg Trakl, 'In the Park', 'A Winter Evening', 'Autumn of the Lonely', 'Rest and Silence' (1914), 'In Venice', 'Limbo', 'Springtime of the Soul', 'Song of the Departed' (1914)

Jorie Graham, 'What is called thinking: After Trakl', 'What the End is For', from *The Dream of the Unified Field* (1995); 'Of the Ever changing agitation in the air', from *Errancy* (1998)

Arthur Rimbaud, 'First Communions' (1871), 'Drunken Boat' (1871); 'Childhood' 'Mystical' and 'Dawn', from *Illuminations* (1873-1875)