ACKNOWLEDGMENTS

I would like to thank the editors of the following journals in which the poems listed first appeared, sometimes in an earlier form:

*The Hudson Review* for “The French Bed” and “Dürer’s Jerome”
*The Nation* for “The Bream”
*Ontario Review* for “Goat Song” and “Marble Boy”
*The Paris Review* for “Recollection of Tranquility”
*Paris/Atlantic* for “Christine, Daughter of Immigrants”
*Southern Poetry Review* for “Two at the Dock”
*The Southern Review* for “On Throwing a Fish in the Well”
*ZYZZYVA* for “Maiano” and “Pumpkin Farm, Half Moon Bay”

I am grateful to the faculty and staff of the MFA Program for Writers at Warren Wilson College, especially Michael Collier, Reginald Gibbons, Steve Orlen, and Alan Williamson. A sabbatical semester from Crystal Springs Uplands School and fellowships from the Vermont Studio Center, the Virginia Center for the Creative Arts, and the Ragdale Foundation permitted me obligation-free time and space for the completion of this book.

For reading and re-reading many of the poems and versions of this manuscript and for helpful advice and encouragement, I owe endless thanks: to Diane Harmon, most faithful reader; to my San Francisco poetry group, Thirteen Ways, especially Robert Thomas; to my Paris/New York e-group: Beverly Bie Brahic and Elizabeth Haukaas. Also to Helen Vendler for teaching me to read; to Dean Flower for opening doors; to Kathy Hill-Miller for a trip to the lighthouse; to my students for their fresh, agile minds. I could not have written this book without the great hearts and good listening ears of Peggy Cornelius, Marsha Irwin, Maureen Reinke, Mary Stratton, Stephen Weislogel, Julie Ball, Terry Canizzaro, Louise Aronson, Jane Langridge, and Carol Drowota (always). I owe most to Suzanne Wilsey for daily pleasures: laughter, good cooking, and conversations about *Othello* at five in the morning.