is the author of a collection of poetry, *You Are Here* (Northwestern University Press, 2000), and is extensively published in magazines as a poet, literary essayist, and reviewer. He is Professor of English at Northwestern University, Evanston, Illinois. His academic works include *The Psycho-Political Muse: American Poetry since the Fifties* (Chicago, 1987), and the forthcoming study *Nobody's Nation: Reading Derek Walcott* (Chicago, Fall 2001).

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is a lecturer in English at the University of Derby. He has published in the field of postwar culture with a specific interest in black British writing.

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was born in New York in 1942, and now lives between New York and Paris. She is the author of many collections of poetry, including *Presentation Piece* (1974), which was awarded the National Book Award, *Selected Poems*: 1965-1990 (1994), which received the Poet's Prize, and *Winter Numbers* (1994), which was awarded both the Lambda Literary Award in Poetry and the Lenore Marshall Poetry Prize. Her most recent collection of poetry is *Squares and Courtyards* (W. W. Norton, 2000). She is well known for her novel-like use of the sonnet sequence. Some of her poems are available online at <u>http://worldwriters.english.sbc.edu/links.html#hacker2</u> From 1990 to 1994 she was editor of *The Kenyon Review*, and has received numerous honours, including the Bernard F. Conners Prize from the *Paris Review*, the John Masefield Memorial Award of the Poetry Society of America, and fellowships from the Guggenheim Foundation and the Ingram Merrill Foundation. An extensive profile is published in the spring 1996 edition of *Ploughshares*. She is the translator of Claire Malroux's collection of poems, *Edge*, but the poems translated in *EnterText* have not been previously published.

is a Research Fellow at Manchester Metropolitan University. From August 2001 she will be an Assistant Professor of Performance Studies in the Humanities

grew up in South Wales which was not a Welshspeaking part of the country. 'Elegy' was his final, unfinished work, which exists in several drafts and was published posthumously. He was evidently unhappy with the last two lines and had struck them out of his last version of the poem, but as his editors comment, 'They are valuable lines; and there is reason to think that they would have been utilised in some similar form.'* This exhortation contrasts conspicuously with that of the previous poem that Thomas had written on his father's death, 'Do not go gentle into that good night.' This final elegy is proposing that a calmness is possible in the face of death. * (Walford Davies and Ralph Maud (eds.) *Dylan Thomas: Collected Poems 1934 D 1953*, London: J.M.Dent, 1988, 263-4)

teaches in the Departments of English & Ethnic Studies at Bowling Green State University in Ohio. His background as a writer includes the publishing of two novels and advertising agency copywriting. His first novel was made into a NBC Movie of the Week. He is a contributing editor for the literary website January

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