

FRANZ SCHUBERT IN POETRY: THE POETS, ANNOTATED

The date given for a poem was either provided by the poet or is the date of publication – online and/or in print – and not necessarily the date of the poem’s creation. No date means that I have been unable to ascertain it. A “D” number is the identifying number in *The Schubert Thematic Catalogue*, by Otto Erich Deutsch, a work list of all music by Schubert, whether or not completed and/or performed.

ABSE, DANNIE [DANIEL] (b.1923; Welsh)

- “Carnal Knowledge” from *White Coat, Purple Coat: Collected Poems 1948-1988* (Persea Books, 1993). At: <http://mchip00.med.nyu.edu/lit-med/lit-med-db/webdocs/poems/carnal.knowledge.da.html>. The poem’s opening lines:

You, student, whistling those elusive bits
of Schubert when phut, phut, phut, throbbed the sky
of London.

NOTE: Abse combined the careers of physician and poet since publishing his first poems in 1948, two years before qualifying as a medical doctor. He was a medical student in World War II London during the Blitz. The “phut, phut, phut” refers to the sound of German buzz-bombs overhead signaling imminent death and destruction for Londoners. After the rockets hit Abse saw the bodies which he helped to carry away.

AGUILAR-AMAT CASTILLO, ANNA (1962; Spanish)

- “Music” from “Música i escorbut” [“Music and Scurvy,” *Ed. 62*, 2002]. At *Blesok*, vol.9, no.46, January-February, 2006. *Blesok* is an online literary magazine published in Macedonia. Also published as an e-book by Sandstone Press but may no longer be available. At: www.blesok.com.mk/tekst.asp?lang=eng&tekst=761 as of 2006. Within the poem are several references to Schubert. The first reference is:

Because, in fact, what remains unuttered is a melody
that our bodies make, side by side:
Schubert, the shoulders, the back; Haydn if you touch
my feet, Bach if we look deep, sky and well, into each other’s eyes.
Translated from Catalan by Anna Crowe.

AISENBERG, NADYA (1928-1999; American)

- “Listening to Schubert” from *The Agni Review*, no.22, 1985.

legendary carp raise mossy backs,
this is the fantasy we invent:
that we are one with this world,
that every day is not a separate danger

into which notes are laid,
steeped in each other
to design utopias, colonies of feeling,
and miniatures of inevitable grace,
as a stream, threading through upland meadows
in all seasons, a crystal
fantasy on wandering

NOTE: While not mentioning Schubert except in the title, Aisenberg alludes to themes in Schubert: possibly in the *carp* - although the carp is not Schubert's Trout, *Die Forelle*; a *stream* - Schubert's *Bach* also means a brook as in *Die schöne Müllerin*; *wandering* - Schubert wrote several times of the wanderer in *Der Wanderer*, *Wanderung* and of the lonely wandering central figure in the *Winterreise* song cycle; and, of course, the poem mentions *notes* which are understood as musical notes.

ALICE, MARGARET A. (b. 1961?; South African)

- "Dial in My Mind." At: www.poemhunter.com
The poem opens:

Sitting quietly, softly singing Schubert's
Serenade, turning into the melody, rising
up with the notes, with a twist sliding
down, filling the cathedral in my mind

- "Schubert's Serenade 5.1.2009." At: www.poemhunter.com

Schubert's Serenade is one of the
saddest pieces of music I know, my
mother used to play it on the piano,
when it plays over the radio, I cry
and sing

ALLEN, C. J. (b.1958; English)

- "Kenneth" from *Ambit*, no.170, 2002. At: www.poetrymagazines.org.uk
The poem opens:

Except for himself of course, Schubert lieder
were the love of his life.

ALTENBERG, PETER (pen name of Richard Engländer, 1858-1919; Austrian)

- "My Ideals" *Meine Ideale* from the collection *Nachfechtung* (1916), trans. from German by Johannes Beilharz (2002).
At: www.jbeilharz.de/austria/altenberg.

NOTE: On Altenberg's list of ideals is Franz Schubert.

ARKADY, EMMA-JANE (b.1958; English)

- “Light Engineering. Lancashire Repetition Ltd. 1979” from *Smiths Knoll*, no.16, 1997. At: www.poetrymagazines.org.uk

But it was seventy-nine,
Schubert *Eight* and *The Art of Fugue*,
a *Lacrimosa* without Sussmayer

NOTE: “Schubert *Eight*” refers to the composer’s 8th Symphony – the famous “Unfinished.”

ARMITAGE, SIMON (b.1963; English)

- “You’re Beautiful” from *The Shout: Selected Poems* (Harcourt, 2005). At: www.poetryarchive.org/poetryarchive/singlePoem.do?poemId=90

You’re beautiful for sending a box of shoes to the third
world.
I’m ugly because I remember the telephone numbers of ex-
girlfriends
and the year Schubert was born.

NOTE: The lines of the lover’s refrain alternate by starting “You’re beautiful” followed by “I’m ugly” in a lengthy and often amusing catalogue of attributes assigned by the lover to his girlfriend (beautiful) and to himself (ugly).

ARUMUGAM, RAJ (b.1955 in India; living in Australia)

- “Schubert and Keats Will Die Younger” At: www.poemhunter.com
The opening lines are:

if Schubert were alive
and Keats writing now
they’d die so much younger

NOTE: The poet John Keats (1795-1821) is often paired with Schubert as having Promethean artistic genius that flourished early in their lives leaving posterity to wonder what they might have produced had they lived longer.

- “Schubert Drinks the Tears of the Hapless Woman”
At: www.poemhunter.com. Both poems are about Schubert.
The opening lines are:

Schubert, torch-bearer at Beethoven’s funeral,
pursuer of music and of his own sorrow;
Franz Schubert drank
the tears of the hapless woman

NOTE: Schubert was one of several torch bearers in Ludwig van Beethoven's (1770-1827) monumental funeral procession on March 29, 1827 that wended its way through Vienna to the cemetery. Schubert, at his own request, would himself be buried in November 1828 next to Beethoven who the young composer idolized.

BALLARDINI, ANNY (b.1956; dual Italian and American citizenship)

- "Continuous" 2006. At: http://annyballardini.blogspot.com/2006_01_01_annyballardini_archive.html. The poem begins:

by seeing light
as if for the first time
through half a century eyes
a Lied by Schubert
on the high jumping notes of the piano

BARAŃCZAK, STANISŁAW (b.1946 in Poland; living in the USA)

- *Podroz zimowa* [Winter Journey] (Poznan, 1994).
NOTE: Twenty-four stanzas in a variation on Schubert's *Winterreise*. The complete Polish text was not found and is not known to have been translated into English. One poem from *Podroz zimowa* is online in Polish without an accompanying English translation: "Słowa do XI pieśni (Frühlingstraum) z cyklu Winterreise Franza Shuberta."
At: www.socjalna.republika.pl/teksty/zbior53.html

BAR-LEV, HELEN (b.1942; American, living in Israel)

- "Schubert in the Morning" 2005. At: www.thehypertexts.com/Helen%20Bar-Lev%20Poet%20Poetry%20Artist%20Picture%20Bio.htm

Morning.
Schubert's Rosamunde
leaves the radio
and dances over
into my ears
still sleepy in bed

NOTE: In 1823, Schubert composed the incidental music to a play called *Rosamunde, Fürstin von Zypern* ("Rosamunde, Princess of Cypress") by Helmina von Chézy. The Rosamunde music (D797) is still frequently performed and recorded while the play has been lost. A melody of the *Rosamunde* incidental music was re-used by Schubert in the String Quartet in A minor (D804) and in the Impromptu No.3 in B flat major (D935).

BAXTER, JAMES K. (1926-1972; New Zealander)

- "Thoughts of a Remuera Housewife" 1962 from *The Rock Woman: Selected Poems* (Oxford University Press, 1969) and *The Collected Poems*

of James K. Baxter (Oxford University Press, 2004). The sixth and final stanza begins:

do they play Schubert or Brahms
in asbestos rooms?

NOTE: Asbestos rooms were fireproof and often airtight – once considered safe places to be until it was discovered that mesothelioma, a form of cancer, is almost always caused by exposure to asbestos.

BEARDSLEY, AUBREY (1872-1898; English)

- “The Ballad of a Barber” from *The Savoy*, July 1896 and Karl Beckson., ed., *Aesthetes and Decadents of the 1890's: An Anthology of British Poetry and Prose*. rev.ed. (Academy Chicago Publishers, 1981).
At: www.cypherpress.com/beardsley/poetry/barber.asp

Her gold hair fell down to her feet
And hung about her pretty eyes;
She was as lyrical and sweet
As one of Schubert's melodies.

NOTE: This long ballad of a barber and his beautiful young customer is a variant of the “Sweeney Todd-Demon Barber of Fleet Street” legend – a character whose probable fictional existence may have begun in late 1840s London in the popular and cheap serialized novels known as “penny dreadfuls” which were marketed almost exclusively to an adolescent male working-class readership. Beardsley may have heard of the fictional Sweeney Todd.

BECKETT, CHRIS (b.1954; English)

- “On Hearing Joshua Bell Play Schubert's Fantasy in C Major While My Left Leg is in Cramp” from *The Dog Who Thinks He's a Fish* (Smith/Doorstop Books, 2004) and *Orbis*, no.132, Summer 2005.

At: www.poetrymagazines.org.uk/magazine/record.asp?id=15445

NOTE: This is a five-line poem with mention of Schubert only in the title.

BELL, MARVIN (b.1937; American)

- “Sounds of the Resurrected Dead Man's Footsteps #1: Skulls” from *Nightworks: Poems 1962-2000* (Copper Canyon, 2000).

At: www.thedrunkenboat.com/bell.html and
www.poetrykit.org/mag98/poems3.htm

From the officers' quarters could be heard the beautiful Schubert.
And in the camp there was the grieving tenor of the cantor.
The one rose and the other sank.

NOTE: In memory of Jews lost in concentration camps.

BENN, GOTTFRIED (1886-1956; German)

- "1886" from *Sämtliche Gedichte* (Klett-Cotta, 1998).
At: www.lyrikline.org/index.php?id=162&L=1&author=gb00&show=Poems&poemId=53&cHash=a0261f67aa

Turgenjew in Baden-Baden
besucht täglich die Schwestern Viardot,
unvergessliche Abende,
sein Lieblingslied, das selten gehörte:
»wenn meine Grillen schwirren«
(Schubert),
oft auch lesen sie Scheffel's Ekkehard.

Turgenev in Baden-Baden
daily visited the Viardot sisters,
unforgettable evenings,
his favorite song, rarely heard:
"when my crickets chirp"
(Schubert),
often they read Scheffel's Ekkehard.
Translated from German by Janet Wasserman.

NOTE: The poem is a bitter rendition of the state of the world in the year of the poet's birth.

Turgenev: The Russian novelist and playwright Ivan Turgenev (1818-1883). Turgenev exiled himself from Russia and spent much of his late adult life abroad in Baden-Baden and Paris.

Baden-Baden: a small and quite famous casino and spa town that attracted wealthy and famous people from everywhere.

The Viardot sisters: Maria Malibran (1808-1836) and Pauline Viardot (1821-1910), both illustrious and famous singers, were the daughters of a famous tenor and singing teacher Manuel Garcia (1775-1832).

"when my crickets chirp": The first line of Schubert's song "Der Einsame" (The Solitary One).

often they read Scheffel's Ekkehard: Joseph Viktor Scheffel (1826-1886) was a very popular German novelist and poet. *Ekkehard* was Scheffel's 1857 historical romance fiction of the life of the 10th-century monk Ekkehard II in the abbey of St. Gallen.

BERRYMAN, JOHN (1914-1972; American)

- "Sonnet 115" from *Collected Poems 1937-1971* (Farrar, Straus & Giroux, 1989). Various titles: Sonnet 115 and Sonnet 117. Comparison of the texts shows them to be identical. At: www.poemhunter.com and www.famouspoetsandpoems.com/poets/john_berryman/poems/12043

“listening to Schubert grievous & sublime.”

- “Henry” excerpt from *The Dream Songs* (Farrar, Straus & Giroux, 1969).

Henry rested, possessed of many pills
& gin & whiskey. He put up his feet
& switched on Schubert,
His tranquility lasted five minutes.

BLACK, RALPH W. (b.1960; American)

- “All Morning About Love” from *Turning Over the Earth* (Milkweed Editions, 2000). At: www.tcsn.net/jackie/Archive/ralph_black.htm

Or the time we went to hear
the singing of Schubert songs,
and there in the middle of some
up-rushing splendor of notes, the
laughter came and came till we
snorted, the joy almost choking us.

BLUESTONE, STEPHEN (b.1940; American)

- “ ‘Beethoven Does Not Lie Here.’ Franz Schubert’s Last Words” from *The Laughing Monkeys of Gravity* (Mercer University Press, 1995).
At: <http://bostonreview.net/BR19.6/bluestone.html>. A poem entirely about Schubert. The second stanza begins:

the organ-grinders, signed themselves in voices.
Like the deaf master whom he loved, he raised
the dark indefinite body of sound up from its
bones

NOTE: The “organ-grinders” refers to the hurdy-gurdy man in the final song of the Winterreise song cycle – *Der Leiermann*. “The deaf master whom he loved” refers to Beethoven.

BOGEN, DONALD (b.1949; American)

- “Swan Song” from *After the Splendid Display* (Weslayan University Press, 1986). At: www.pshares.org/issues/article.cfm?prmArticleid=1593. A poem entirely about Schubert, with an explanatory quote at the head of the poem: “*In the last days of his life, Schubert was frequently delirious, during which time he sang continuously.*” Fischer-Dieskau, *Schubert's Songs*. The opening lines are:

The text caught in his blood.
Conceived in one quick sure
burst, it bloomed like a flower

no one-understood.

NOTE: Schubert set the poems of Wilhelm Müller's (1794-1827) *Die Winterreise*. During the first lucid weeks of his final illness Schubert spent some time correcting the proofs of his *Winterreise* song cycle for his publisher. When Schubert first played and sang *Winterreise* for his friends, some of them were dismayed by the dark and somber tone of the work. In his final days Schubert indeed was delirious and sometimes had to be restrained.

CASTELLO, CRISTINA (b.195x?; Argentinian)

- "Sed" / "Seeds" from three poems of "Sed / Soif," trans. from Spanish by Gabriel Bernstein, from *Revue d'art et de littérature, musique*, no.15, June 2006. At: www.artistasalfaix.com/revue/rubrique.php3?id_rubrique=127
Contains one mention of Schubert in a list of composers.

CHASE, LINDA (b.1941; American; living in England)

- "I Could Tell You" from *Ambit*, no.161, 2000.
At: www.poetrymagazines.org.uk

Would you like to meet the naked piano player
who played Schubert beside the open window

CLARKE, GILLIAN (b.1937; Welsh)

- "The Piano" from *Making the Beds for the Dead* (Carcenet Press, 2004).
At: www.poetryarchive.org/poetryarchive/singlePoem.do?poemId=1511
In the final stanza, after a prior mention of Schubert:

after 2, the hour of his birth, I lose myself listening
to that little piece by Schubert, perfected in the darkness
of space where the stars are so bright they cast shadows,
and I wait for that waterfall of notes, as if
two hands were not enough.

NOTE: In 2008, Gillian Clarke was appointed the third National Poet of Wales.

CORNFORD, FRANCES [CROFTS DARWIN] (1886-1960; English)

- "For M.S. SINGING *FRÜHLINGSGLAUBE* IN 1945 *Nun muss sich alles, alles wenden*" from *Collected Poems* (Cresset Press, 1954).
The poem's first line is:

Here are the Schubert Lieder. Now Begin.

CZERNIAWSKI, ADAM (b.1934 in Poland; living in Wales)

- “Listening to a Schubert Quartet” from *The Invention of Poetry: Selected Poems* (Salt Publishing, 2005). The fourth and fifth lines are:

a thousand years ago I wouldn't have listened to Schubert
but would have believed joyfully in the communion of saints

DAIGON, RUTH (b.1923 in Canada; American)

- “Cultural Event, a soprano sings her lieder celebrating life and love while exterminators work on final solutions.” Text supplied by the poet.

At: www.thebluemoon.com/4/fame/fame98daigon.html

The first three lines are:

Our season tickets stamped on our wrists,
we sit among the perfumed furs and patent leather
in our striped uniforms, waiting.

NOTE: “Our season tickets stamped on our wrists” is an ironic reference to the tattooed numbers put on the arms of concentration camp prisoners who were given striped camp uniforms to identify and separate them from everyone else. Daigon began her professional life as a concert soprano. The poem has several variants but included here is the version dedicated to Schubert. The poem began in the 1970s as “An die Musik,” named for Schubert’s song tribute to his art, and was inspired by soprano Elisabeth Schwarzkopf whose career Daigon followed and whose farewell appearance she attended. “An die Musik” metamorphosed into “Cultural Event” in the 1980s and then became “Cultural Exchange” by the 1990s. See “From Singer to Poet” At: www.mid.muohio.edu/segue/4.1/daigon2.htm

DARIO, RUBÉN (1867-1916; Nicaraguan)

- “El País del Sol” 1893. At: www.poema-de-amor.com.ar/mostrar-poema.php?poema=2146

DAVIS, ELIZABETH I. (b.1972; American)

- “Opus 1” from *Wilmington Blues*, vol.1, no.6; September/October, 2000. At: www.wilmingtonblues.com/num_6/16_edopus.html

Schubert knew sorrow as did Brahms

NOTE: Johannes Brahms (1833-1897) was a great admirer of Schubert whose music, especially Schubert’s songs, Brahms studied. Brahms was the editor of an early edition of Schubert’s collected works. The lives of the two composers are often compared although Brahms lived far longer and was famous in his own lifetime. That both experienced sorrow seems an inescapable fact of life.

DENNIS, C.J. [Clarence Michael James Stanislaus Dennis] (1876-1938; Australian)

- “Disputed Boundaries” 1935.
At: <http://allpoetry.com/opoem/printall/C+J+Dennis/3>

Taste? Whose taste? It is hard to define,
If my preference must be confessed,
I am partial to Schubert and Hubert in mine.

NOTE: The boundaries of the poem’s title are those of taste – an amusing take on mid-1930s low-brow and high-brow culture.

DES ROSIERS, GUY (b.1963?; American)

- “Winterreise” from *Desert Moon Review*, March 27 [2006].
At: www.desertmoonreview.com

A stranger departs, closing
doors behind him, softly,
leaving no wake.

NOTE: In these final lines, Des Rosiers alludes to the opening lines of *Gute Nacht*, the first song in the *Winterreise* cycle:

Fremd bin ich eingezogen
Fremd zieh’ ich wieder aus.

A stranger I arrived
A stranger I depart.

DÍAZ MIRÓN, SALVADOR (1853-1928; Mexican)

- “Música de Schubert” 1901.
At: http://palabravirtual.com/index.php?ir=ver_poema2.php&pid=1951

DISCH, THOMAS (1940-2008; American)

- *Winter Journey* (Payseur & Schmidt, 2009).

NOTE: From the publisher’s web site: “Thomas Disch's second work to be published by Payseur & Schmidt takes on a more somber tone with *Winter Journey*, a 31-poem cycle named after Schubert's *Winterreise* and dedicated to Disch's recently departed long-time partner, Charles Naylor. The poems ... are interspersed with photographs of winter cityscapes by filmmaker Eric Solstein, along with a DVD ... of Disch reading the entire *Winter Journey* cycle.”

DUFFY, CAROL ANN (b.1955; English)

- “Back Desk” from *Standing Female Nude* (Anvil, 1985) and *New Selected Poems 1984-2004* (Picador, 2004). Named Britain’s first female Poet Laureate in 2009. The first three lines are:

I am Franz Schubert of Dresden. It was not easy.
Quite soon, I realised my prowess on the violin
was mediocre, but we had to eat.

NOTE: The musician and composer Franz Schubert of Dresden (1768-1824) was confused with the Viennese Franz Peter Schubert (1797-1828) even in their own lifetimes. In 1817, the music publisher Breitkopf & Härtel wrongly returned the manuscript of the Viennese composer’s *Erlkönig* to the Dresden Schubert who promptly sent it back to B&H with a note saying that the work was trash and he hoped to discover “the fellow who has thus misused my name.” The Dresden Schubert’s violinist-son, also Franz Schubert (1808-1878) - often referred to as François to prevent further confusion - composed a violin piece known as “The Bee” which is still mistakenly attributed to Franz Schubert of Vienna. Breitkopf & Härtel never published a single work of the Vienna Schubert in his lifetime but by the end of the 19th century Breitkopf & Härtel had published Schubert’s complete works. The Vienna Schubert never visited Heidelberg and never met a Dresden Schubert, father or son. Duffy knows of and uses this historical confusion in a subtle reference to the “other” Schubert, in fact, to Vienna’s composer.

“Back Desk” of the title refers to the position of a musician in the orchestra – in the rear of the instrumental section - and most commonly used to refer to the string section which has the greatest number of members. The desk is a traditional reference to what we also call the music stand. Being at a back desk means that the musician is new to the organization or shows little promise for promotion and advancement to a front desk – a greater position of prominence. The back desk is where the Dresden Franz Schubert, whose talent was mediocre, may have sat.

EICH, GÜNTER (1907-1972; German)

- “Beethoven, Wolf, and Schubert” from Rich Ives, ed., *Evidence of Fire: An Anthology of Twentieth-Century German Poetry* (Owl Creek Press, 1989). At: www.iblist.com/book21294.htm

Franz Schubert slept with his glasses on, even that’s all right, and when they got bent the optician fixes them.

ENGLER, ROBERT KLEIN (b.1944; American)

- “A Reading From the Book of Revelation” 2004.

At: www.bigmagic.com/pages/blackj/column101g2.html and
www.blacklistedjournalist.com/column101g2.html

Schubert's Piano Sonata in B major starts that way.
The melody is so breathless we wait for the next note,
as if it were to burst into smoke before it plays.

FAIRCHILD, B. [BERTRAM] H. (b.1942; American)

- "A Wall Map of Paris" from *Early Occult Memory Systems of the Lower Midwest* (W.W. Norton, 2002).

At: www.wwnorton.com/trade/external/nortonpoets/ex/fairchildbearly.htm

and a man
with a fullback's shoulders and a dancer's tread
whistles a Schubert tune and walks toward
a river like the rivers in his head.

- "Toban's Precision Machine Shop" from *Local Knowledge: Poems* (W.W. Norton, 1991/2005).

He sits in his office among his books
with music settling down on his shoulders
like a warm shawl. He replaces the Mahler
with Schubert, the B-flat sonata, and sends it
unravelling toward me, turning the sound
far above the cluttered silence of the lathes.

FEDO, DAVID A. (b.1943; American)

- "Schubert's 'Winterreise' " from *Perimeter*, no.10, 2002. At: <http://perimeter.home.att.net/141.html>. A memory poem of a Winterreise performance in Austria. Here are four lines:

It is only near the end,
in the twenty-fourth song,
the tale of the organ-grinder,
that the hall comes to attention.

NOTE: *Der Leiermann* - the twenty-fourth song – is so bleak and chilling that those in the audience familiar with the song cycle await the song with rapt anticipation.

FEIN, RICHARD J. (b.1929; American)

"Downward" 1999. At: www.poetryporch.com/forgfein.html
a Schubert cycle at the Y, warm chestnuts
shared on the winding path back of the museum.

FILKINS, PETER (b.1958; American)

- “Blind Love” ca. 2004
At: www.lyrikline.org/index.php?id=162&L=1&author=pf00&show=Bio&cHash=18a5a24e89 and
www.cedargallery.nl/engpoems_love.htm

the delicate
instruments filling the room with music
played from a score laid out on the table,
for all they knew this being their last
performance together while sawing away
at the hopeless, shattering grief contained
in the second movement of Schubert’s Eighth,
haunting and beautiful, and unfinished forever.

NOTE: Describes a concentration camp orchestra, the hopelessness of the Nazis as they face defeat, and the hopelessness of the musicians.

FORDE, NIGEL (b.1944; English)

- “Border” At: www.poetryschool.com/tutors/poems/27.pdf

The barbed wire is rusted, entangled in the grass
Growing from soil secretly enriched by what
Has also gone no further, was never officially here.
The files are empty. Schubert on the tinny radio.

NOTE: The scene is a border post but the implication is that a former concentration camp once existed at the site.

GEIGER, BENNO (1882-1965; Austrian)

- “Deutschlands Sterbegesang” from *Das Fenster in der Mitternacht* (Amalthea-Verlag, 1919). In Scott Messing, *Schubert in the European Imagination: Vol. 2. Fin-de-Siècle Vienna* (University of Rochester Press, 2007). An excerpt from the poem:

And I have time, oh so much time for everything!
And I gladly listen to the longest Lied,
That for me my Schubert, with velvet sound
Composes at dawn, in deathly repose for me.
Translated from German by Scott Messing.

GITTINGS, ROBERT W.V. (1911-1992; English)

- “Contemporaries” from *Peoples, Places, Personal* (Secker & Warburg, 1985). The first three lines:

Schubert and Keats never one moment left

Composing, knowing how quickly death would come,
Their days on fire with life's Promethean theft.

GOLDENSOHN, LORRIE [LORRAINE M.] (b.1936; American)

- "Views of Schubert" 2002. At: www.slate.com/id/2060463/ and www.slate.com/ebooks/eBc/eBc-January-2003.htm and www.douban.com/note/28763120/. The narrator is in the audience at a Schubert piano recital. Here are some lines:

Down in the guts of the Steinway
the hammers trip
on the grillework of the strings

GOLDSMITH, KENNETH (b.1961; American)

- "No. III 2.7.93-10.20.96" from *No. 111 2.7.93-10.20.96* (The Figures, 1997). At: www.epc.buffalo.edu/authors/goldsmith/111/pdf/no_111_part2_97-194.pdf.

NOTE: Only a single phrase - "Schubert's Unfinished Mars Bar" - is cited from this 606-page epic poem the concept of which is unique to Goldsmith.

GRAHAM, TAYLOR [pen name of Judith Ann Taylor] (b.1944; American)

- "Mint Condition," from *Eclectica Magazine*, vol.7, no.3, July/August 2003. At: www.eclectica.org/v7n4/contributor_notes.html#graham

NOTE: The poet lists items for sale including Schubert's Winterreise on CD

GRINDLEY [FINN], SUSAN (1945; English)

- "Shakespeare, the Bible and One Other Book" 2000. At: www.poetrysociety.org.uk/content/membership/mempoems/mpoems2002

that Schubert thing
Inspector Morse plays in his room alone.

NOTE: Inspector Morse was the lead character in the thirteen-year-long "Mystery" series on Britain's TV channel ITV that was also highly popular in the USA on TV's Public Broadcasting System. He was quite fond of classical music.

GUTIÉRREZ NÁJERA, MANUEL (1859-1895; Mexican)

- "La Serenata de Schubert" 1888. At: www.poema-de-amor.com.ar/mostrar-poema.php?poema=3753

HAHN, ROBERT (b.1938; American)

- “Shelburne Farms Coachyard, Swallows, Schubert” from *All Clear: Poems* (University of South Carolina Press, 1996).
At: www.bostonreview.net/BR21.5/HahnSampler1.html
NOTE: Despite the poem’s title, there is no mention of or allusion to Schubert in the body of the poem.

HAHNEMANN, CAROLIN (b.1969; American)

- “The Webeclogue” 2003.
At: <http://classics.kenyon.edu/People/Weber/Retirement.htm>

Verum haec tantum alias inter caput extulit urbes
But in truth this city has lifted her head as high above other cities
quantum ululatores inter Italicos Schubert.
as Schubert has lifted his above those Italian screech-owls.

NOTE: Carolin Hahnemann, Kenyon College, wrote this poem in Latin and English to commemorate the retirement of her colleague, professor of Latin Cliff Weber. It is based on Virgil's First Eclogue. The poem alternates the lines in Latin and English. She refers to “this city” of Boston to which Weber will be retiring.

HARDIE, GRAHAM (b.1971; Scottish)

- “Breakfast” 2006 from *The New Writer* (UK edition) no.83, March/April 2007 and *Love’s Pathos* (Ettrick Forest Press, 2007). The complete text was supplied by the poet and is reproduced with his permission.

A piece of celery
hanging from your mouth,
as I make breakfast
for two
while listening
to Schubert.

HART, PHILIP (b.1957; American)

- “Malheureux” 1997.
At: <http://hep.ucsb.edu/people/hart/poem/malhappy.html>

Schubert one can feel bad about, no doubt
Part of the package.

NOTE: A poem on defining unhappiness.

HÄRTLING, PETER (b.1933; German)

- “Chanson” from “Poems by Peter Härtling (with a critical note by the author), trans. and introduced by Richard Dove,” *Cenrastus*, no.6, Autumn

1981, and *Ausgewählte Gedichte 1953-1979* (Luchterhand, 1985). Three lines are repeated throughout the poem:

Looking back, waiting,
At the window Schubert is playing
impromptus of rain.

NOTE: Härtling wrote a biographical novel *Schubert* (Kiepenheuer & Witsch, 1992), published in English as *Schubert*, trans. from German by Rosemary Smith (Holmes and Meier, 1993). The book also has the title of *Schubert. Zwölf Moments musicaux und ein Roman* (Deutscher Taschenbuch Verlag, 2003), which appeared in English as *Schubert: Twelve Moments musicaux and a Novel*.

There are in fact only six *Moments musicaux* (D780) ["Musical Moments"] which were short pieces for solo piano. Schubert also composed two series of four impromptus for solo piano - *Four Impromptus*, (D899) and *Four Impromptus*, (D935) which are often played and recorded as companion pieces with the *Moments musicaux*. Härtling's twelve *Moments musicaux* may have a fictional basis in his novel to explain the discrepancy.

HARWOOD, LEE (b.1939; English)

- "Faded Ribbons Around the Lost Bundle Now Being Devoured by Moths" from *Collected Poems 1964-2004* (Shearsman Books, 2004).

A 13th century ceiling meets Schubert meets
a glass of chilled white wine and a ripe peach

NOTE: This is a long, intricate four-page composition of prose and poetry containing no references to music. Only at the end of what might be called the sixth "stanza" is Schubert mentioned above with no interior relationship to what has preceded these lines.

HEPNER, GERSHON (b.1938 in Germany; American)

At: www.poemhunter.com. Many of the texts are online. The poet also provided the texts.

- "Discursive" 2005. The first lines of the second stanza:

They say that Schubert may have had
a problem quite like mine but he
was not blessed by a wife

- "Double Parking Like Glockenspiels" 2003. [Online it is titled "Double Parking With Schubert."] The first four lines are:

If Haydn warbles Mozart coos
while Beethoven is barking,
but Schubert is the one to choose
if you are double-parking

- “Appalachian Spring” 2000. The first four lines are:

Long after Schubert wrote “Tod und das Mädchen,”
Copland composed his great “Spring Appalachian;”
the former describes a young girl and her death,
the latter the American air and its breath.

NOTE: Aaron Copland (1900-1990) was a significant 20th century American composer one of whose most famous works is “Appalachian Spring”. About “Tod und das Mädchen” see the note to the entry for RODER, TOM.

- “Franz” 1998. Here is the poem in its entirety:

"I hate two things," said Schubert. "Puns,
because I never get their gist,
and those transcriptions made by Franz—
no pun intended, I mean Liszt."

NOTE: Franz Liszt (1811-1886) made many solo piano transcriptions of Schubert’s songs (Lieder) which made the songs and Schubert more widely popular.

- “Unfinished” 2001. Here is the complete poem:

The Symphony in C that is Unfinished
would, if completed, surely be diminished;
and so let thou and I remain like Schubert,
a work in progress, being Martin Buber.

NOTE: Schubert’s famous “Unfinished” symphony is his Symphony No. 8 in B minor (D759). While he composed and finished symphonies in C minor (the 4th, D417) and C major (the 6th, known as “The Little,” D589), it is his 9th Symphony in C major (“The Great” D944) that is a towering accomplishment. Toward the end of the final movement of his 9th Symphony Schubert quotes Beethoven’s own 9th Symphony – the opening bars of the final choral movement in which Beethoven set Schiller’s “Ode to Joy.”

Martin Buber (1878-1965) was a famous Vienna-born Jewish philosopher who formulated a “philosophy of dialogue, a religious existentialism

centered on the distinction between the I-Thou relationship and the I-It relationship” and included the notion of contingency – of becoming – that could explain Schubert’s Unfinished Symphony.

- “Frühlingstraum” no date. The first four lines:

The last chord of the dream of spring
is dissonant, because
he knew that, waking, he would sing
of sorrow and of loss.

HOFMANNSTHAL, HUGO von (1874-1929; Austrian)

- “Zu lebenden Bildern “(1893) [Excerpt]
In Scott Messing, *Schubert in the European Imagination: Vol. 2. Fin-de-Siècle Vienna* (University of Rochester Press, 2007).

And in between there sounds softly a Schubert song,
Gracefully old-fashioned, full of soft sadness,
And sweet, as if the yellow summer moonlight
Fell into languid gardens
Translated from German by Scott Messing.

HOLMES, GAIA (b.1973; English)

- “The Work Shop” from *Brando’s Hat*, no.10, Spring 2001.
At: www.poetrymagazines.org.uk/magazine/record.asp?id=8522
The opening stanza:

He whistles a patchy duet
with the radio
as it slips from muffled Schubert
and scratches into static.

HOLMES, MARJORIE (b.1938; English)

- “Law of Diminishing Returns” from *Poetry Express* 22.
At: www.survivorspoetry.com/uploads/media/PE22.pdf

Tomorrow I will not warble musically,
(although I have heard Schubert’s child in the woods).

IVANOV, CONSTANTINE (b.1941 in Russia; American)

- “Why I Like Poetry #1: (written in Spenserian stanza style)” 2004.
At: www.tnellen.com/cybereng/poetry/why1.html

I know my piece sounds not like Schubert's "Trout"

NOTE: About Schubert's "Trout" See the note to the entry for MORRIS, PAUL.

JACOB, HEIDI (b.1954; American)

- "On Hearing Schubert Trio in B Flat" 1993. Unpublished; text supplied by H. Jacob. Reference to the poem was online but is now gone. The first four lines are:

Remember,
my brother
when we tried to play
the awkward phrases

NOTE: Jacob is a musician, composer and teacher. The poem harkens back to an adolescent experience as a very young musician playing Schubert.

JAMES, JOHN (b.1939; Welsh)

- "February" from *Collected Poems* (Salt Publishing, 2002).

Schubert spoke to me in the bath

JENNER, SIMON (b.1959; English)

- "And Sometimes Voices" Unpublished text supplied by S. Jenner; no date. The first four lines are:

Madness in maverick song setters began
when words and music mixed in one man.
Schubert with bad poets' yawns could provoke
sensations through gaps no word could evoke.

NOTE: There are several other references to Schubert in the poem aside from the lines above.

JERRIM, PETER (b.1948; Australian)

- "Schubert" At: www.peterjerrim.com/poems/index.html
NOTE: Four key words are repeated and recombined in this eight-line poem: Schubert, listening, watching and snow.

JOUFFROY, ALAIN (b.1928; French)

- "En peu de paroles" 2008. At: www.poetrypoem.com.athanase
Four lines with the mention of Schubert:

La musique de Schubert
Promène son âme vaporeuse
Sur la tête

Des enfants endormis !

The music of Schubert
takes its misty soul for a walk
On the head of the
Sleeping children!

Translated from French by Janet Wasserman.

KADDOUR, HÉDI (b.1945 in Tunisia; French)

- “Arenes de Lutece” 2001.
At: www.poetrymagazines.org.uk/magazine/record.asp?id=12693
A Schubert piano recital is about to begin. A few lines later:

the pianist
Tonight is a fox who will not
Need to make Schubert shriek.
Translated from French by Marilyn Hacker.

NOTE: “A fox” is not explained unless the pianist’s German name is Fuchs which means fox.

KALÉKO, MASCHA (1907-1975; born in Poland, German)

- “Bescheidene Anfrage” [“Modest Questions”] from *Das lyrische Stenogrammheft* (Rowohlt Verlag, 1933, reprint 1956).
At: www.lyrikline.org/index.php?id=162&L=1&author=mk02&show=Poems&poemId=1585&cHash=06b7cf0644

Hast du immer noch kein Telephon?
Gibts auf dem Balkon noch Hängematten?
Spielt ihr manchmal noch die Schubertplatten
Auf dem altersschwachen Grammophon?

Have you still no telephone?
Are there still hammocks on the balcony?
Does the rickety old gramophone
sometimes still play Schubert records?
Translated from German by Janet Wasserman.

KINLOCH, DAVID (b.1959; Scottish)

- “Song” from *In My Father’s House* (Carcenet Press, 2005).

Fichte falls from a raft

that ferries the flood,
shoos Schubert through the ryegrass,
away from the locks of glissandos,

his tune on the tip of a key-change

NOTE: Johann Gottlieb Fichte (1762-1814) was a German philosopher and one of the founders of German idealism, a movement that developed from the theoretical and ethical writings of Immanuel Kant (1724-1804).

Schubert was known for his radical changes in key, especially from minor to major, that were not always welcome or understood by music critics in his own lifetime. Contemporary musicologists continue to study this aspect of Schubert's compositional approach.

KOTZIN, MIRIAM N. (b.1943; American)

- "The Deaf Psychotherapist" Text supplied by M. Kotzin.

One day, a balding popeyed gnome
waddled into the office.
When the little man
opened his mouth,
it was Schubert's "Trout."

- "New" Text supplied by M. Kotzin.
She hears music play
through the party wall. Schubert's Trout opens.
- "Aubade" 2004 from *Plum Ruby Review*.
At: www.plumrubyreview.com/jun04/poetry/kotzin.htm

And when a brief cascade of notes
left the room awash in sound,
he silenced Schubert with a touch.

KRUPKA, STELLA [pen name of Julie Watters] (b.1964; American)

- "In Memory of Spalding Gray. An Unfinished Life" 2005.
At: <http://amscray.typepad.com/>

Schubert's Unfinished Symphony sits upon his piano.

LANIER, SIDNEY F. (1842-1881; American)

- "Clover" 1876. At: www.poemhunter.com. Includes a recitation of the great artists and composers of that era, including Schubert. This is evidence of Schubert's reception in 19th century America.

LEHMAN, DAVID (b.1948; American)

- "The Difference Between Pepsi And Coke" from *An Alternative to Speech* (Princeton University Press, 1986). At: <http://plagiarist.com/poetry/2861>

Sings Schubert in the shower; plays pinball in Paris

- “With Tenure” from *Operation Memory* (Princeton University Press, 1990).
At: www.poemhunter.com

Hamlet was not written with tenure,
nor were written Schubert's lieder

- “April 18” At: www.poems.com/apr18leh.htm [written on April 18, 1998 as part of a “daily poem” project]

the thorn
on the rose to the tenor
singing Schubert's song

LEITER, MAURICE A. (b.1958; American)

- “Friday Poem: ‘120-Year-Old Woman Now Famous’ “ 1995/1996/2006.
At: http://leiterreports.typepad.com/blog/2006/02/friday_poem_120.html

I think of Schubert
who was hardly here

NOTE: “Hardly here” may refer to Schubert’s mere thirty-one years of life.

MacCAIG, NORMAN (1910-1996; Scottish)

- “Equilibrist” from *The Equal Skies* (Chatto & Windus/Hogarth, 1980) and
The Poems of Norman MacCaig (Polydon, 2005).

I switch the radio
from tortures in foreign prisons
to a sonata of Schubert (that foreigner).

MANDELSHTAM, OSIP E. (1891-1938; Russian)

- “И Шуберт на воде, и Моцарт в птичьем гаме” / “Schubert on the water,
and Mozart in the birds' din” [1934] from *From the Ends to the Beginning: A
Bilingual Anthology of Russian Poetry* (Northwestern University,
Department of Slavic Languages and Literatures, nd). Translators: Tatiana
Tulchinsky, Andrew Wachtel, and Gwenan Wilbur.
At: [http://max.mmlc.northwestern.edu/~mdenner/Demo/texts/schubert_](http://max.mmlc.northwestern.edu/~mdenner/Demo/texts/schubert_water.html)
[water.html](http://max.mmlc.northwestern.edu/~mdenner/Demo/texts/schubert_water.html). The poem’s title is the poem’s first line

MAYRÖCKER, FRIEDERIKE (b.1924; Austrian)

- “Schubert, Or, Notes on the Weather, Vienna” from *Heiligenanstalt*, trans.
from German by Rosmarie Waldrop (Burning Deck Press, 1994).

- NOTE: This is a long poem entirely about Schubert which includes words of correspondence between Schubert and his one-time sweetheart Therese Grob.

McFEE, MICHAEL (b.1954; American)

- "Bach, Beethoven, Brahms, Mendelssohn, Mozart, Schubert, and Schumann" from *Poetry Magazine*, vol.153, November 1988.
- "Last Birthday." from *Sad Girl Sitting on a Running Board* (Gnomon Press, 1991). Text supplied by M. McFee. Here is the third stanza:

Schubert bent to coffee and croissants
in a Vienna cafe, blinded by another headache.

He tried to erase it by loudly humming
his new Quintet, music he'd never hear performed.

He died two months later, not quite 32.
By then, those hummed notes were light-years away.

NOTE: A mother is listening to her granddaughter's Walkman playing Schubert's String Quintet in C Major (op.post.163, D956) on the birthday before her death. Schubert's headaches were caused by syphilis with which he was infected in his early twenties and was the underlying cause of his death. The Quintet was composed in September 1828; Schubert died on November 19, 1828. His thirty-second birthday would have been January 31, 1829.

MELLER, AMOS (b.1938; Israeli)

- "Little Prayer to Prayer for Schubert" 2004. The web site at which the poem appeared is now gone. It was originally at:
www22.brinkster.com/horizon5/horizon5/new_default.files/lirit/lirit3.htm#21.
The last two lines are:

The conductor's baton stopped all motion and bowed down,
there is no room for words after the sounds.

NOTE: A poem about Schubert's Mass No. 2 in G major (D167) composed in 1815. Meller is a conductor and composer.

MERRILL, JAMES (1926-1995; American)

- "The Victor Dog - for Elizabeth Bishop" 1972 from *Collected Poems* (Knopf, 2001).
At: www.famouspoetsandpoems.com/poets/james_merrill/poems/21148

He's man's--no--he's the Leiermann's best friend

NOTE: "He" is the little white dog on the old Victor label who hears all the music played. The Leiermann refers to the hurdy-gurdy player in *Der Leiermann*, the last of the twenty-four songs in the *Winterreise* song cycle.

MINET, LAWRENCE (b.1925; American)

- "Winterreise" 2006. At: <http://lawrenceminet.com>

Fremd bin ich eingezogen,
Fremd zieh' ich wieder aus."

NOTE: Minet closes the poem with the first two lines of Gute Nacht, the first song in Winterreise: A stranger I arrived / A stranger I depart.

MISSETT, JOHN FRANCIS (b.194x?; English)

- "E.T. Schubert Says It Better. This Though is Different" 2003
At: <http://poetrypoem.com>.

NOTE: Aside from Schubert in the poem's title, there is no mention of Schubert in the body of the poem.

MITCHELL, DAVID (b. 1988; English)

- "Why Schubert is Perhaps At Least As Good As Beethoven" Dec. 25, 2005.
At: www.poemhunter.com/. Published in the *SSUSA* [Schubert Society of the USA] *Newsletter*, vol.4, no.3, 2006. A single-couplet poem:

The music of Schubert with complex warmth is woven;
More so than Beethoven.

MONTEJO, EUGENIO (b.1938; Venezuelan)

- "Pájaros Sin Pájaros" from *Fábula del escriba, Pre-textos* (Valencia, 2006).
At: www.lyrikline.org/index.php?id=162&L=1&author=em00&show=Poems&poemId=2803&cHash=381de27d6a

MOORE, RICHARD (b.1928; American)

- "Ménage á Deux: Songs for a Father-to-be," from *Edge City Review*
At: www.thehypertexts.com/Richard_Moore_Poet_Poetry_Picture_Bio.htm. *Edge City Review* began as a print literary magazine and went online but no longer exists.

How deeply it engages
when the immortal Schubert, magic rager,
modulates into major!

MORGAN, CHRISTOPHER (b.1944; Welsh)

- "Schubert (Quartet)" from *The Fire Jump and Other Poems* (Brynmill, 1976). The voice speaking is Schubert; the poem contains many references and allusions to his life, compositions and songs.

MORRIS, PAUL (b.1954; American)

- “Letter from Berlin” from *Black Warrior Review*, vol.13, no.1, Fall 1986.
At: www.tempe.gov/arts/Events/Poets/01Chapbook.pdf

When they finished *Die Forelle*, one man discovered
His silver mouthpiece frozen to his lips.
He was finally one with his instrument!

NOTE: *Die Forelle* – The Trout – was the title of a song by Schubert as well as of his famous Piano Quintet in A (D667). The theme of the Quintet’s fourth movement is that of the earlier song.

MUELLER, LISEL (b.1924 in Germany; American)

- “Brendel Playing Schubert” from *Alive Together: New and Selected Poems* (Louisiana State University Press, 1996). The first three lines are:

We bring our hands together
in applause, that absurd noise,
when we want to be silent

NOTE: This book of Mueller’s poems won the Pulitzer Prize for Poetry in 1997. Alfred Brendel (b.1931) is an Austrian pianist born in Czechoslovakia. He retired from the concert stage in December 2008 and remains a long-time resident of the UK.

MUSSET, ALFRED DE (1810-1857; French)

- “Jamais” 1839 from *Oeuvres complètes en 10 volumes*, vol.8 (1877).
At: www.poeme-amour.org/de-musset/13_39_1464.html

Jamais, aviez-vous dit, tandis qu'autour de nous
Résonnait de Schubert, la plaintive musique

Never, did you say, while all around us
Resounded Schubert’s plaintive music
Translated from French by Janet Wasserman.

NOTE: Musset had once spoken to a young and beautiful widow whose marriage had been unhappy. At the conclusion of her year-long mourning period, Musset suggested to her that she consider marrying again. She responded bitterly “Never” – never will she repeat that error. This became Musset’s sonnet “Jamais” recalling the conversation. In Scott Messing, *Schubert in the European Imagination. Vol. 1: The Romantic and Victorian Eras*, University of Rochester Press, 2006, 109-112, the author cites recent scholarship that discards this benign interpretation of Musset’s well-meaning casual encounter with the widow. It is now believed that the young widow’s ‘Jamais’ was a rebuff to Musset’s own advances.

NASH, SUSAN SMITH (b.1959; American)

- “The Schubert Papers” from *Liquid Babylon* (Potes & Poets Press, 1994).
At: www.thing.net/~grist/l&d/nash/l-nash-2.htm
Published in the *SSUSA* [Schubert Society of the USA] *Newsletter*, vol.4,
no.2, 2006; text supplied by S.S. Nash. The first poem “Lace Oval Back
Heart Coming Home” begins:

Like Winterreise strike without flinching
heart-like ultimate dark not truth, my eyes
guarantee inherent meaning

NEHRLICH, HERBERT (b.1943 in Germany; Australian)

- “Cathy” At: <http://poemhunter.com>. Mentions Schubert one time only in a
long memory poem of young love.

NERVO, AMADO (1870-1919; Mexican)

- “Perlas Negras – XII” 1898. At: www.poema-de-amor.com.ar/mostrar-poema.php?poema=4244 - 11.0kb

NESTER, DANIEL [M.] (b.1968; American)

- “After Schubert’s Sad Cycle of Songs: *Fritz Wunderlich, Die schöne Müllerin*” from *Open City*, 2002. At: www.sharkforum.org/2006/12/poem-of-the-week-after-schuber.html

What happens to the suitor
who runs out of lullabies,
serenading

the miller’s daughter by the brook?

NOTE: The “miller’s daughter” refers to the central female character of Schubert’s song cycle *Die schöne Müllerin*. In Nester’s poem, she is a contemporary American in East Cherry Hill, New Jersey, living a contemporary American life.

NIDITCH, B. [BARRY] Z. (b.1943; American)

- “To a Lady” from *Fire*, no.17, May 2002.
At: www.poetrymagazines.org.uk

all I want is to serve
sherbet and Schubert,
as the son of David
armed with twenty centuries

NOTE: This long poem has as one theme the millennium-long persecution of Europe’s Jews

NORRIS, LESLIE (b.1921 in Wales; living in the USA)

- “Three Songs for Franz Schubert” from *The New Criterion*, vol.19, no.6, February 2001. At: <http://newcriterion.com/archive/19/feb01/norris.htm>
NOTE: The three songs are the poet’s retelling of *Winterreise* in four-line stanzas.

NOVEMBER, BARUCH D. (b.1977; American)

- “Schubert’s Silent Rival” from *NYCBigCityLit, Com*, November 2002. At: www.nycbigcitylit.com/oct2002/contents/poetry.html#November
The first three lines are:

Not after numerous lifetimes
will I see why you sleep
with Schubert

O’DRISCOLL, DENNIS (b.1954; Irish)

- “Boy Singing Schubert” from *New and Selected Poems* (Anvil Press Poetry, 2004).

NOTE: A class of raucous boys, waiting for their teacher to return, are silenced by the voice of one boy singing Schubert’s *Ave Maria*.

OLIVER, MARY (b.1935; American)

- “Hummingbird Pauses at the Trumpet Vine” 1991-1992 from *New and Selected Poems: Vol.1* (Beacon Press, 2005). Originally published 1992. At: www.poetryconnection.net/poets/Mary_Oliver/17293

and who doesn’t want
to live with the brisk
motor of his heart
singing

like a Schubert

OLIVER, MAURICE (b.1955; American)

- “Imagine Beehives,” from *Tamafyhr Mountain Poetry*, #32 23. At: www.tmpoetry.com [Site may be defunct.]. The fourth and fifth lines:

& perfume swirling in the evening air or cars
that sing back repeating a Schubert lieder

ÓSEL, ĀNANDA SELAH (b.1982; American)

- “Buried in Vienna” 2008. At: <http://decompmagazine.com/october2008.htm>
The poem is about Schubert. The third stanza is:

he died of syphilis at three in the afternoon and soon received his
wish as he was placed
beside his hero in Vienna

NOTE: "His hero in Vienna" is Beethoven.

PERRY, ALAN (b.1942; English, living in Wales)

- "Duet" At: www.poetrypoem.com/poetry10462
The first two lines of a five-line poem:

 Schubert upstairs on the gramophone:
 sacred music that sublimely floats

PIZARNIK, ALEJANDRA (1936-1972; Argentinian)

- "La Muerte y la Muchacha (Schubert)" 1970. Trans. from Spanish by Zachary J. Chartkoff.
At: www.zacharychartkoff.com/2005/11/26/pizarniks-la-muerte-y-la-muchacha-schubert

NOTE: Modern imagery from Schubert's *Death and the Maiden*.

PORTER, PETER (b.1929 in Australia; living in Britain)

- "Wittgenstein's Dream" from *Collected Poems. Vol.2, 1984-1999* (Oxford University Press, 1999).
At: www.poetryarchive.org/poetryarchive/singlePoem.do?poemId=1712

 Some amateur was killing Schubert dead

- "Prelims (2)" from *Ambit*, no.150, 1997.
At: www.poetrymagazines.org.uk/magazine/record.asp?id=5111

 The Big Match: God versus Schubert.
 God has the serve,
 Schubert the footwork.

- "At Schubert's Grave" from *The Chair of Babel* (Oxford University Press, 1992).

 They took their calipers and measured Dead Schubert's skull,
 So Science was by Music pleased, The void made null.

NOTE: Twice in the 19th century Schubert's skull was exhumed, along with Beethoven's, for scientific inquiry about the state of his health and the possible causes of his death.

- “Schumann Sings Schubert” Listed in the unpublished papers of Peter Porter, National Library of Australia. Text not available.

QUACKENBUSH, PETER D. (b.1956?; American)

- “None Of These” Posted on Jan. 29, 2008. At: www.twinartspoetry.com/modules.php?name=Forums&file=viewtopic&t=38

Schubert was the most defiant.

NOTE: The poem is a catalogue of the single key personal attribute of twenty-eight famous composers, one line for each composer.

RAAB, LAWRENCE E. (b.1946; American)

- “Request” from Billy Collins, ed., *180 More: Extraordinary Poems For Every Day* (Random House, 2005).
At: <http://looking2live.blogspot.com/2005/09/weekend-of-music-and-poetry.html> and www.organicanews.com/news/article.cfm?story_id=219

the adagio from Schubert’s C major Quintet

NOTE: One of the pieces of music the narrator wants played at his funeral service.

RATZLAFF, KEITH (b.1953; American)

- “Winterreise” 1996 from *Dubious Angels: Poems after Paul Klee* (Anhinga Press, 2005).
At: www.bethelks.edu/mennonitelife/2000mar/ratzlaff_article.html

NOTE: The poet refers to Paul Klee (1879-1940) the Swiss-born German painter, master draughtsman, and etcher.

"Klee borrowed the title of this watercolor [*Winterreise/Winter Journey*] from the 1827 song cycle *Winter Journey (Winterreise)* by Franz Schubert.... In Klee's *Winter Journey*, the travels of the hooded little man, with spindly legs poking out from his cape, end before a tombstone bearing indecipherable runes. On the horizon of the barren winter landscape stand a lone pine tree and two small bushes. According to the artist's son, Felix, this melancholic work relates to the death of the painter's mother ... the same year."

Source: Sabine Rewald, *Paul Klee. The Berggruen Klee Collection in The Metropolitan Museum of Art*, The Metropolitan Museum of Art (Harry N. Abrams, 1988).

REHDER, ROBERT (1935-2009; American)

- “Archipelago” 2006 from *The Iowa Review*, vol.34, no.3, Winter 2004/05.
At: http://degreesofgrey.blogspot.com/2006_02_01_degreesofgrey_archive.html. The first two stanzas are:

This happens in Schubert
And elsewhere,

Iowa, for example.
There is something incomplete that lingers

RIESENBERGER, MARK (b.1945; American)

- “Schubert’s Sonata in C Minor” 2009. At: www.poemhunter.com. A four-line poem about how to listen to the sonata.

The key is to listen as though it were new,
Hear the life lesson in his improvisations:
How the main theme always returns, is true,
And is never long lost in all its variations.

ROBINSON, EDWARD ARLINGTON (1869–1935; American)

- “Captain Craig: II” from *Captain Craig and Other Poems* (1902), and *Collected Poems. 1921* (Macmillan, 1921).
At: www.bartelby.net/233/3012.html. Stanza 11 is the one in which Schubert appears

for the Count
Played indiscriminately—with an *f*,
And with incurable presto—cradle-songs
And carnivals, spring-songs and funeral marches,
The Marseillaise and Schubert’s Serenade—

NOTE: “The Count” is the comically named “Count Pretzel von Würzburger, the Obscene” who plays an old piano in a barroom three nights a week: The musical abbreviation *f* stands for *forte* or loud. The Count played everything loud.

RODER, TOM (1962-1997; English)

- “Death and the Maidens” At: www.tomroder.org.uk/poetry/weather

The maidens wouldn't
glance at Schubert, at
thirty-one, syphilitic,

NOTE: The words of the title “Death and the Maidens” refer to Schubert’s String Quartet in D minor (D810) *Death and the Maiden*. Schubert’s relations with women continue to occupy scholars who cite his early sweetheart Therese Grob and his attraction to a young piano pupil, Countess Caroline Esterhazy. Schubert claimed at one point that all his music was dedicated to the young countess.

There has been speculation, among American musicologists mostly, that Schubert's syphilis was a result of homosexual encounters. The debate over Schubert's sexuality continues with no direct evidence to provide any final conclusion. It is clear, however, that Schubert lacked some social graces in many of his relations but he was greatly admired and respected by his friends – men and women. He was known to have a stormy temper, was a heavy drinker, and his nickname by his male friends, describing his physique, was *Schwammerl* – a Viennese dialect word for a mushroom – transformed into meaning Fatty or Tubby.

ROSENSTOCK, GABRIEL (b.1949; Irish)

- "Turas geimhridh Schubert" [Irish Gaelic] from *Nihil Obstat* (Coiscéim, 1984).

RYLAND, ANNE (1962; English)

- "Miniature Delights," from *The Eildon Tree*, no. 11.
At: www.spl.org.uk/best-poems/ryland.htm. The final couplet:

Listening to Ave Maria, imagining Schubert asleep
in his glasses in case a new song woke him by surprise.

NOTE: Schubert was raised in a pious Catholic family and was a years-long student at the Emperor's chapel school where Schubert became a chorister and where he received an excellent musical education as well as religious instruction. As he grew older Schubert, who possessed great spirituality, objected to the heavy hand of the Church's authority and its inflexible dogma, both accompanied by the active assistance and support of Austria's Catholic Habsburg rulers. Despite his resistance to church-going and his occasional refusal to acknowledge the liturgy, he composed religious music.

NOTE: Adapted from <http://www.carols.org.uk/ave-maria.htm> and Wikipedia:

The "Ave Maria" was composed in about 1825 when Schubert was twenty-eight years old and filled with devotion to the Virgin Mary. It was written for voice and piano and first published in 1826 as Op.52, no.6. The words most commonly used with Schubert's music are not the words that the composer originally set to music. Schubert actually wrote the music for an excerpt from the poem "The Lady of the Lake" by Sir Walter Scott (1771-1832), which was translated into German by Adam Storck. Schubert called his piece *Ellens Gesang III* (Ellen's third song - D839). In the poem the heroine, Ellen Douglas, is in hiding and prays to the Virgin Mary. A letter from Schubert to his father and stepmother refers to his music to "Ave Maria":

"My new songs from Scott's Lady of the Lake especially had much success. They also wondered greatly at my piety, which I expressed

in a hymn to the Holy Virgin and which, it appears, grips every soul and turns it to devotion."

The Latin version of the Ave Maria is now so frequently used with Schubert's melody that it has led to the misconception that Schubert originally wrote the melody as a direct setting for the prayer Ave Maria.

SANTER, DAVID (b.19xx; English)

- "Even When You Were Going" from *Smiths Knoll*, no.22, 2000.
At: www.poetrymagazines.org.uk

Before that, I had sent a card a day, tapes of Schubert

SCANNELL, VERNON (1922-2007, born John Bain; English)

- "The Year of the Crab. Postscript: Andalusian Afternoon" from *Ambit*, no.167, 2002. At: www.poetrymagazines.org.uk

Behind them, still and cool, the room recalls
once more a Schubert Trio in B Flat

- "Sunt Lacrimae Rerum" from *Stand*, no.2, Spring 1999.
At: www.philiplarkin.com/forum/765.shtml

Of Schubert lieder's frailer sonic flower

SCHÄFER, HANS-DIETER (b.1939; German)

- "Franz Schubert's House" from *Lines Review*, no.44, March 1973.
From the poem's third line:

Here he ate his soup. Here he died.

NOTE: A five-line poem very simply describing the contents of Schubert's house.

SCHUYLER, JAMES (1923-1991; American)

- "Grand Duo *An improvisation for Arthur Gold and Robert Fizdale*" from the *Home Book: Prose and Poems 1951-1970* (Z Press, 1977).

Schubert put his spectacles on
He wrote, *Grand Duo*. Probably,
a four-hand version of a lost symphony

NOTE: Arthur Gold (1917-1990) and Robert Fizdale (1920-1995) were a piano duo (two pianists at two pianos) who included Schubert's Sonata in C for Piano Duet, called Grand Duo (D812) in their repertoire. Schubert was quite popular in his own time for his piano-four hands duets (two pianists at

one piano) many of which he tailored for ease of playing by amateur pianists in the 19th century era of *Hausmusik*. The Grand Duo was thought to be the piano score of the so-called Gmunden-Gastein Symphony which is lost.

SIMMONS, PHIL (b.1959: English)

- “Hungary: 1995. The Cellar” 2005.
At: <http://philsimmons.blog.co.uk/?tag=poetry>

I left them unseen, unmolested, a snatch –
from God knows where - of Franz Schubert’s Ninth
in my head, reclimbing the stairs to the other world

NOTE: The poem’s narrator describes going into a cellar of a house in Hungary in 1995 when he seems to recall, in a state of *déjà vu*, being in that same cellar in 1945 just as the German occupation ended. The narrator left the cellar at the war’s end and those hidden away were free at last to leave their hiding place.

“Schubert’s Ninth” is his Symphony in C Major - “The Great” (D944), his last known symphony.

SKLOOT, FLOYD (b.1947; American)

- “Carson McCullers at the Spinnet” from *Approximately Paradise* (Tupelo Press, 2005). The last two lines:

She will seek a Schubert song, her strong
soprano voice flooding the lost notes.

NOTE: Carson McCullers (1917-1967) was a noted American writer. Three of her most famous novels are *The Heart Is a Lonely Hunter* (1940); *Reflections in a Golden Eye* (1941); and *The Member of the Wedding* (1946) and were all made into notable films. When McCullers left home at age seventeen, she planned to study piano at the Juilliard School in New York City. Her plans failed when she lost her tuition money. She never began her studies, instead, she became a writer.

SKRZYNECKI, PETER (b.1945 in Germany; Australian)

- “Death and the Maiden (after Matthias Claudius and Franz Schubert)” from *Time’s Revenge* (Brandl & Schlesinger, 1999).
At: www.lyrikline.org/index.php?id=162&L=1&author=ps00&show=Poems&poemId=1705&cHash=e2343ea32b

The first stanza is:

Death speaks softly
like an old friend that visits
without giving notice—

that enters the house
without first knocking
or waiting to be asked in.

SMITH, CHARLIE (b.1947; American)

- “Schubert in Florida” from *Poetry Magazine*, vol.175, February 2000.

When you slunk across my dream
I was listening
to Schubert, I was standing in a stairwell
in a beach town, listening to Schubert’s darkest sonata
played on a car radio,

STERN, GERALD (b.1925; American)

- “Stopping Schubert,” from *The Nation*, March 21, 1987 and *This Time: New and Selected Poems* (W. W. Norton, 1998).

At: www.bookofjoe.com/2005/01/stopping_schube.html

The poem’s opening lines are:

Stopping Schubert, ejecting him, changing the power,
I make it from Newark to the shores of Oberlin
in less than nine hours, Schubert roaring and groaning

STEVENS, GEOFF (b.1942; English)

- “Schwanengesang” from *Sentinel Poetry Quarterly*, no.5, September 2005.

At: www.argotistonline.co.uk/Stevens%20poems.htm and
www.sentinelpoetry.org.uk/quarterlymagazine/index_files/page0009.html

Given curly black receding hair
and full sideburns
Schubert
resurrected by Klimt
sits at the piano

NOTE: The Austrian painter Gustav Klimt (1862-1918) painted *Schubert am Klavier* (Schubert at the Piano) as an entry in a famous 1897 art competition in Vienna celebrating Schubert’s birth centenary. Klimt’s entry did not win; instead the prize was awarded to another Viennese artist, Julius Schmid (1854-1935) whose prize-winning oil painting of a Schubertiad, *Ein Schubertabend in einem Wiener Bürgerhause*, remains a very popular image today although, unlike Gustav Klimt, Julius Schmid the artist has been largely forgotten.

See: Janet Wasserman, "Franz Schubert as Painted by Gustav Klimt and Julius Schmid," *The Schubertian*, July 2001, 14-20. Publication of the Schubert Institute-UK.

Janet Wasserman, "Into Oblivion: Julius Schmid, Artist," 2009, at www.janetwasserman.com/into-oblivion-julius-schmid-artist.html.

STEVENSON, ANNE (b.1933; American living in England)

- "Theme With Variations" from *Collected Poems (Penguin International Poets)* (Penguin Books, 1990); *The Collected Poems (Oxford Poets)* (Oxford University Press, 1997); and *Poems 1955-2005* (Dufour Editions, 2005). At: www.bhikku.net/2004/09/27.html titled "27th september 2004" which may be merely the date the poem was posted online.

STOKES, ADRIAN (1902-1972; English)

- "Home" from *With All the Views: Collected Poem of Adrian Stokes* (Carcanet New Press, 1981).

At: www.pstokes.demon.uk.ads5/prps.htm. The last five lines are:

Illness, nervous neighbourhoods
Squalid and sublime
Stand in for deeper pain.
Favouring regardless people
Schubert's last sonatas reign.

NOTE: "Schubert's last sonatas" refers to his last three piano sonatas: Sonata in C minor (D958), Sonata in A (D959) and Sonata in B flat (D960) – all completed in September 1828, two months before his death. These three piano sonatas, considered profound works of Schubert's Romantic genius, are part of the standard piano repertoire and considered a great challenge to a pianist's technique and interpretative sensibilities. The sonatas have been performed and recorded by many artists.

SULLIVAN, HANNAH (b.1979; English)

- "Mechanical Reproduction" from *Reactions 5: New Poetry* (Pen and Inc Press, 2005) and *Guardian Unlimited*, June 25, 2005.

At: <http://books.guardian.co.uk/departments/poetry/story/0,6000,1514069,00.html>. The first of two references to Schubert:

And I lay paralysed by rapture playing itself over and over,
And Schubert just cranked out angrily

SWAN, MICHAEL (b.1936; English)

- "Reverie in Twelve Dimensions" from *The Frogmore Papers*, no.67, Spring 2006. At: www.poetrymagazines.org.uk.

What we don't have

of Schubert!

NOTE: The poem speaks of “trivial accidents / of time and place” or, to put it another way, of what might *not* have been had Schubert not been born.

SWEENEY, MILDRED McNEAL [Mildred Isabel McNeal Sweeney] (1871-?; American)

- “Chavez” from *The Little Book of Modern Verse* (Houghton Mifflin, 1917). At: www.bartleby.com/267/6.html. The first line is:

So hath he fallen, the Endymion of the air

NOTE: Sweeney spent many years abroad and the year and place of her death are unknown; it appears that she died after 1915. Her poem commemorates the death of a much-admired young French-Peruvian aviator, Jorge Chávez Dartnell (1887-1910), famous for his daring aviation feats. His flight over the Swiss Alps ended with a crash landing in Italy, days after which Chavez died from severe injuries. Jorge Chávez International Airport in Lima, Peru, was named for the aviator. The poem’s first line likens Chavez’ death at a young age to the deaths of Schubert and Keats - of “youth unfinished.”

TANOURY, DOUG (b.1954; American)

- “Lines” from *Theogony and Other Early Poems* (Funky Dog Publishing, 2003). At: <http://home.comcast.net/dtanoury1/Tanoury.html>

It was a hot day in a dry Polish summer, and
There was a band playing Schubert,

NOTE: Much later in his life the narrator recalls his arrival as a little boy at a concentration camp in Poland where he is immediately separated from his mother who does not survive.

TRANSTRÖMER, TOMAS (b.1931; Swedish)

- “Schubertiana 2” from *The Truth Barrier* (Aquila-Ireland, 1984).

And he who gathers up the signals from a whole life into some
quite ordinary chords for five strings:-
he who makes a river flow through the eye of a needle:-
is a stout young man from Vienna, called by his friends “The
Mushroom”, who slept with his glasses on
and settled himself punctually every morning at his writing desk.
Translated from Swedish by John F. Deane.

TREBY, IVOR C. (b.1929 or 1930?: English)

- “Diary of an Octopus” from *Translations From the Human* (De Blackland Press, 1998). The last four lines - from the eight-armed octopus:

Next week the run through for
The annual beach concert;
Must practice my solo piece.
They all want the Schubert octet.

VAN DE KAMP, PETER (b.1956; Irish)

- “Audible” from *Notes, Salmon Poetry* (Salmon, 1999).

And *Schubert* melodies are sung
By blackbirds on the beech-podium

VAN MECHELEN, JAN (b.1954; Belgian)

- “Schubert” 2009. Here is the four-line poem with the contributor’s permission:

The child in him
wore glasses
to better hear
his sadness sing.

NOTE: The poem is a personal contribution to the project about Schubert in Poetry by Van Mechelen who is primarily a painter and is also a poet in several languages. His art is published at his web site www.janvanmechelen.com. His poetry was published at his earlier site, now replaced by this redesigned site and without the poetry.

VANSON, FREDERIC (1919-1993; English)

- “Tubby Schubert” from *Helios* (Aquila, 1986). The first four lines are:

Tubby Schubert in Vienna,
Short of inches, short of cash,
Selling songs for two-and-sixpence,
Trying hard to cut a dash.

WAGONER, DAVID (b.1926; American)

- “The Junior High School Band Concert” from *The Paris Review*, no.72, Winter 1977. At: www.poemhunter.com. Four lines from the poem:

Some band somewhere
In some music of some Sphere
Was striking a note as pure
As the wishes of Franz Schubert

WAKOSKI, DIANE (b.1937; American)

- “Thanking My Mother for Piano Lessons” from *Thanking My Mother for Piano Lessons* (Perishable Press [1969]).
At: www.geocities.com/SoHo/Museum/3655/diane.html#Thanking%20My%20Mother%20for%20Piano%20Lessons. Four lines from the poem:

dreaming of pianos that made the sound of Mozart
and Schubert without demanding
that life suck everything
out of you each day

WEBBER, JOHN (b.1956; English)

- “Schubert’s Friends: An Apology” from *Envoi*, no.121, 1998.
At: www.barenibs.com/Poems/Poetry%20-%20Schubert's%20Friends,%20an%20apology.htm [online 2009]. The opening four-line stanza:

Franz Schubert, known to us as Schwammerl
(The tubby mushroom), wrote music like an angel,
Which although he didn't look like one it's true,
Describes what he could musically do.

WEBER, BRUCE (b.1951; American)

- “ ‘and then he was dead’ - A Tribute to Marc Desmond” 2001.
At: www.poetz.com/marcdesmond/weber.htm

humming schubert while rhyming impossible words together. but
then of course he was dead.

WEINHEBER, JOSEPH/JOSEF (1892-1945; Austrian)

- “Wir Wiener” from *Wien wörtlich. Gedichte 1935* (Müller, 1948). Four lines:

Der Schubert und die Reben:
wir fandens fesch und gut
und lebten unser Leben
gestellt von Hollywood.

Schubert and grapevines:
we found them to be nice and good
and we lived our lives
in place of Hollywood.

Translated from German by Scott Messing.

- “An den Genius Franz Schuberts” from *Kammermusik: Gedichte* (Albert Langen-Georg Müller, 1939). Four lines:

Schubert erklingt: O kindlicher Genius,
wie hat dein Adel dauernd das Leid besiegt
und eine büttelgeist-beengte
Zeit uns verklärt als die gute alte.

Schubert resounds: O childlike genius,
how has your nobility always overcome sorrow
and to us transfigures a spiritually confined
oppressed era into the good old days.
Translated from German by Scott Messing.

WELISH, MARJORIE (b.1944; American)

- “Textile 11” from Marjorie Welish, *Begetting Textile* (Equipage, 2000); Marjorie Welish, *Word Group: Poems* (Coffee House Press, 2004); and *Vanishing Points. New Modernist Poems* (Salt Publishing, 2004). The poem, written in a surrealist vein, is all about Schubert. The last two lines are:

“ ‘as if’, Franz Schubert writes”
I am here

WILSON, ROBERT M. (b.1941; American)

- “Beethoven Died at Buchenwald” At: www.poemhunter.com

Beethoven died at Buchenwald.
Goethe was gassed at Auschwitz.
Mozart, Schubert, Bach and Brahms-
all were murdered at Dachau.

- “Schubert Trio” At: www.poemhunter.com

And of course
Albert has to drive with the car window wide open in
freezing weather so he can “share Schubert” with the
neighbors and other drivers.

- “I Awoke Beside Sara Teasdale” At: www.poemhunter.com

In a London morning, I discovered
Franz Schubert's lieder again and
remembered what tears felt like.

- “Im Frühling (In Spring)” At: www.poemhunter.com

Watering the garden, I began whistling
Im Frühling, one of the last lieder by

Franz Schubert, with its shifts between major and minor keys.

WRIGHT, KIT (b.1944; English)

- “All Souls” from *Poems, 1974-1983* (Hutchinson, 1988).

And we shall play
Elizabeth Schumann singing Schubert's
Litany for the Feast of the Dead
Because it is beautiful
And there's nothing to say.

NOTE: The poet is referring to Elisabeth Schumann (1888-1952) who often sang as part of her repertoire and recorded Schubert's *Litanei auf das Fest Aller Seelen* (D343).

ZAGAJEWSKI, ADAM (b.1945; Polish)

- “Music Heard With You” from *Eternal Enemies*, trans. from Polish by Clare Cavanagh (Farrar Straus and Giroux, 2008).
At: www.wordswithoutborders.org/article.php?lab=Music.
The first two couplets are:

Music heard with you
will stay forever with us.

Grave Brahms and elegiac Schubert,
a few songs, Chopin's third sonata

- “Seventeen” from *Without End: New and Selected Poems*, trans. from Polish by Clare Cavanagh and others (Farrar Straus and Giroux, 2002).
The first three lines:

The adolescent Franz Schubert,
seventeen, composes music
to the wails of Faust's Gretchen, a girl his own age.

NOTE: The poet writes of one of Schubert's earliest songs *Gretchen am Spinnrade* (*Gretchen at the Spinning Wheel*), composed in 1814 to text from Goethe's *Faust*. It was the first of many times that Schubert set Goethe's words to music. The piano accompaniment is noted for Schubert's droning sound of a spinning wheel.

- “Franz Schubert: A Press Conference” from *Without End: New and Selected Poems*, trans. from Polish by Clare Cavanagh and others (Farrar Straus and Giroux, 2002). Only the answers, not the questions, are heard spoken by Schubert at a press conference.

ZHANG ER [pen name of Mingxia Li] (b.1960 in China; living in the USA)

- “Verses on Bird IV” from *Verses on Bird*, trans. from Chinese by Eleni Sikelianos with the author (Jensen/Daniels-Talisman House, nd); *Verses on Bird. Selected Poems* (Zephyr Press, 2004). The first three lines:

The river is moving. The blackbird must be flying.

From classical fugues to Romanticism, this effort produced Schubert.

A fragment of the poem is at: www.powells.com/cgi-bin/biblio?inkey=62-0939010801-0

UNAUTHENTICATED POETS

ANDREW, DAVID J. (b.1939; English)

- “Cosmos.1.” The poem has disappeared from the Internet but has been cited as follows: “2nd prize: 91 Yorkshire Poetry Competition.” The complete text is not known. A fragment formerly online is:

Here we are then at the wet end of the year,

Schubert on the gramophone and the bear
shuffling about the room.

Outside the peacocks shriek in the garden and the cats and dogs
debate the onset of winter.

So what's to be longer

NOTE: This poet may also be known as “D. Andrew,” “D.J. Andrew” and “David Andrew.”

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Chris McCabe, Assistant Librarian, The Poetry Library (UK).

Scott Messing included the names of several Mexican poets who wrote of Schubert in his *Schubert in the European Imagination: Vol.1. The Romantic and Victorial Eras* (University of Rochester Press, 2006). Several Austrian poets were found in his *Vol.2. Fin-de-Siècle Vienna* (University of Rochester Press, 2007). In his personal communication to the author, Prof. Messing supplied German texts of poems about Schubert with his own translations that were not included in his two-volume study.