Fiction

Fiction: Reading, Responding, Writing  2

Spencer Holst, The Zebra Storyteller  2
Audrey Thomas, Kill Day on the Government Wharf  5
Guy de Maupassant, The Jewelry  14

QUESTIONS / WRITING SUGGESTIONS  20

Understanding the Text  21

1 PLOT  21

Margaret Atwood, Happy Endings  26
John Cheever, The Country Husband  29
James Baldwin, Sonny's Blues  47

QUESTIONS / WRITING SUGGESTIONS  70

2 POINT OF VIEW  72

Edgar Allan Poe, The Cask of Amontillado  75
Ambrose Bierce, An Occurrence at Owl Creek Bridge  80
Timothy Findley, Dreams  87

QUESTIONS / WRITING SUGGESTIONS  102

3 CHARACTERIZATION  103

Eudora Welty, Why I Live at the P.O.  107
Charles Baxter, Fenstad's Mother  116
Doris Lessing, Our Friend Judith  126
Grace Paley, A Conversation with My Father  139

QUESTIONS / WRITING SUGGESTIONS  143

4 SETTING  145

Richard Dokey, Sánchez  147
Amy Tan, A Pair of Tickets  156
Anton Chekhov, *The Lady with the Dog* 171
QUESTIONS / WRITING SUGGESTIONS 182

5 SYMBOLS 184
Nathaniel Hawthorne, *Young Goodman Brown* 187
Franz Kafka, *A Hunger Artist* 196
Ann Beattie, *Janus* 203
QUESTIONS / WRITING SUGGESTIONS 206
STUDENT WRITING: Geoffrey Clement, *The Struggle to Surface in the Water of “Sonny’s Blues”* 208

6 THEME 211
Katherine Mansfield, *Her First Ball* 214
James Joyce, *Counterparts* 218
Angela Carter, *A Souvenir of Japan* 226
QUESTIONS / WRITING SUGGESTIONS 232

7 THE WHOLE TEXT 234
Joseph Conrad, *The Secret Sharer* 234
QUESTIONS AND WRITING SUGGESTIONS 264
Louise Erdrich, *Love Medicine* 265
QUESTIONS AND WRITING SUGGESTIONS 281
Guy Vanderhaeghe, *The Watcher* 282
QUESTIONS / WRITING SUGGESTIONS 307

Exploring Contexts 309

8 THE AUTHOR’S WORK AS CONTEXT: D. H. LAWRENCE AND FLANNERY O’CONNOR 309
D. H. Lawrence 315
*Odour of Chrysanthemums* 315
*The Blind Man* 329
*The Rocking-Horse Winner* 343
Passages from Essays and Letters 354
Flannery O’Connor 359
*A Good Man Is Hard to Find* 359
*The Lame Shall Enter First* 371
*Everything That Rises Must Converge* 397
Passages from Essays and Letters 408
QUESTIONS / WRITING SUGGESTIONS 414

9 LITERARY KIND AS CONTEXT: INITIATION STORIES 416
Toni Cade Bambara, *Gorilla, My Love* 417
Alice Munro, *Boys and Girls* 422
Nicholson Baker, *Pants on Fire* 432
QUESTIONS / WRITING SUGGESTIONS 435

10 FORM AS CONTEXT: THE SHORT SHORT STORY 437
Kate Chopin, *The Story of an Hour* 438
Gabriel García Márquez, *A Very Old Man with Enormous Wings* 440
Ernest Hemingway, *A Clean, Well-Lighted Place* 445
Jamaica Kincaid, *Girl* 449
Yasunari Kawabata, *The Grasshopper and the Bell Cricket* 450
QUESTIONS / WRITING SUGGESTIONS 452

11 CULTURE AS CONTEXT 454
Katherine Anne Porter, *Holiday* 455
Margaret Laurence, *The Rain Child* 476
Jorge Luis Borges, *Pierre Menard, Author of the Quixote* 492
QUESTIONS / WRITING SUGGESTIONS 498

12 CRITICAL CONTEXTS: A FICTION CASEBOOK 500
William Faulkner, *A Rose for Emily* 502
STUDENT WRITING: Daniel Bronson, “Like the Sand of the Hourglass . . .” 510
Lawrence R. Rodgers, “We all said, ‘she will kill herself’ ”: The Narrator / Detective in William Faulkner’s “A Rose for Emily” 513
George L. Dillon, *Styles of Reading* 521
Judith Fetterley, *A Rose for “A Rose for Emily”* 529
Gene M. Moore, *Of Time and Its Mathematical Progression: Problems of Chronology in Faulkner's “A Rose for Emily”* 536
STUDENT WRITING: Willow D. Crystal, “One of us . . .”: Concepts of the Private and the Public in William Faulkner’s “A Rose for Emily” 543

Evaluating Fiction 548

Richard Connell, *The Most Dangerous Game* 548
STUDENT WRITING: Thaddeus Smith, Why “The Most Dangerous Game” Is Good Literature 564
STUDENT WRITING: Sara Rosen, Why “The Most Dangerous Game” Is Not Good Literature 565
William Faulkner, *Barn Burning* 567
Bharati Mukherjee, *The Management of Grief* 583

Reading More Fiction 598

Louisa May Alcott, *My Contraband* 598
Henry James, *The Real Thing* 612
Charlotte Perkins Gilman, *The Yellow Wallpaper* 630
Edith Wharton, Souls Belated 642
Rudyard Kipling, Without Benefit of Clergy 662
Susan Glaspell, A Jury of Her Peers 678
Albert Murray, Train Whistle Guitar 693
Joyce Carol Oates, The Lady with the Pet Dog 707
Raymond Carver, Cathedral 720
Bobbie Ann Mason, Shiloh 730
Paul Ruffin, Lamar Loper’s First Case 741
Richard Ford, Great Falls 753
Salman Rushdie, The Prophet’s Hair 765
Lynna Williams, Personal Testimony 775
Ha Jin, In Broad Daylight 783

Poetry

Poetry: Reading, Responding, Writing 794

READING 795
Elizabeth Barrett Browning, How Do I Love Thee? 795
Jarold Ramsey, The Tally Stick 796
Ezra Pound, The River-Merchant’s Wife: A Letter 797
Denise Levertov, Wedding-Ring 799
Tom Wayman, Wayman in Love 800

RESPONDING 801
Ben Jonson, On My First Son 801
Howard Nemerov, The Vacuum 802
Sharon Olds, The Glass 803
Rita Dove, Fifth Grade Autobiography 805
Anne Sexton, The Fury of Overshoes 806

WRITING ABOUT POEMS 808

PRACTICING READING: SOME POEMS ON LOVE 810
Anne Bradstreet, To My Dear and Loving Husband 810
William Shakespeare, [Shall I compare thee to a summer’s day?] 810
Leigh Hunt, Rondeau 811
Denise Levertov, Love Poem 811
W. H. Auden, [Stop all the clocks, cut off the telephone] 812
Audre Lorde, Recreation 812
Marge Piercy, To Have without Holding 813
Elizabeth Bishop, Casabianca 814
Liz Rosenberg, Married Love 814
John Dryden, [Why should a foolish marriage vow] 815
Mary, Lady Chudleigh, *To the Ladies* 815
Richard Lovelace, *To Althea, from Prison* 816
Edna St. Vincent Millay, *What lips my lips have kissed, and where, and why* 817
Theodore Roethke, *She* 817
Karen Chase, *Venison* 818
Aphra Behn, *On Her Loving Two Equally* 818
William Shakespeare, *Let me not to the marriage of true minds* 819

QUESTIONS / WRITING SUGGESTIONS 819

Understanding the Text 821

13 TONE 821

Marge Piercy, *Barbie Doll* 821
W. D. Snodgrass, *Leaving the Motel* 822
Linda Pastan, *love poem* 824
Etheridge Knight, *Hard Rock Returns to Prison from the Hospital for the Criminal Insane* 826
William Blake, *London* 827
Maxine Kumin, *Woodchucks* 829

MANY TONES: POEMS ABOUT FAMILY RELATIONSHIPS 832

Galway Kinnell, *After Making Love We Hear Footsteps* 832
Seamus Heaney, *Mid-Term Break* 832
Pat Mora, *Elena* 833
Alberto Alvaro Rios, *Mi Abuelo* 834
Sharon Olds, *I Go Back to May 1937* 835
Li-Young Lee, *Persimmons* 835
Elizabeth Alexander, *West Indian Primer* 837
Eamon Grennan, *Pause* 838
Jimmy Santiago Baca, *Green Chile* 839
Robert Hayden, *Those Winter Sundays* 840
James Masao Mitsui, *Because of My Father's Job* 840
Simon J. Ortiz, *My Father's Song* 841
Susan Musgrave, *You Didn't Fit* 842
Alan Dugan, *Elegy* 843
Erin Mouré, *Thirteen Years* 844

QUESTIONS / WRITING SUGGESTIONS 844

14 SPEAKER: WHOSE VOICE DO WE HEAR? 846

Thomas Hardy, *The Ruined Maid* 846
X. J. Kennedy, *In a Prominent Bar in Secaucus One Day* 848
Adrienne Rich, *Letters in the Family* 849
Robert Browning, *Soliloquy of the Spanish Cloister* 852
Tess Gallagher, *Sudden Journey* 854
Dorothy Parker, *A Certain Lady* 855
A. R. Ammons, *Needs* 857
William Wordsworth, *She Dwelt among the Untrodden Ways* 858
Sharon Olds, *The Lifting* 859
Frances Cornford, *The New-Born Baby's Song* 860
Audre Lorde, *Hanging Fire* 860
John Betjeman, *In Westminster Abbey* 861
Henry Reed, *Lessons of the War: Judging Distances* 862
Gwendolyn Brooks, *We Real Cool* 863
Sir Thomas Wyatt, *They Flee from Me* 864
Walt Whitman, *I celebrate myself, and sing myself* 864
Stevie Smith, *I Remember* 865
Pat Mora, *La Migra* 865
Sylvia Plath, *Mirror* 866
Seamus Heaney, *The Outlaw* 867
Margaret Atwood, *Death of a Young Son by Drowning* 868

QUESTIONS / WRITING SUGGESTIONS 869


James Dickey, *Cherrylog Road* 871
John Donne, *The Flea* 874
Rita Dove, *Daystar* 875
Linda Pastan, *To a Daughter Leaving Home* 876
John Milton, *On the Late Massacre in Piedmont* 877
Sylvia Plath, *Point Shirley* 879
Matthew Arnold, *Dover Beach* 881

SITUATIONS 883

Margaret Atwood, *Siren Song* 883
Andrew Marvell, *To His Coy Mistress* 884
Mary Oliver, *Singapore* 885
Louise Glück, *Labor Day* 886
Richard Snyder, *A Mongoloid Child Handling Shells on the Beach* 886
Mary Karr, *Hubris* 887
John Donne, *The Sun Rising* 887
Hart Crane, *Episode of Hands* 888
Emily Brontë, *The Night-Wind* 889

TIMES 891

William Shakespeare, *[Full many a glorious morning have I seen]* 891
John Donne, *The Good-Morrow* 891
CONTENTS

Sylvia Plath, *Morning Song* 892
Jonathan Swift, *A Description of the Morning* 892
Amy Clampitt, *Meridian* 893
Karen Volkman, *Evening* 894
W. H. Auden, *As I Walked Out One Evening* 894
William Shakespeare, *Spring* 896
Archibald Lampman, *In November* 896

PLACES 898
April Bernard, *Praise Psalm of the City-Dweller* 898
Anthony Hecht, *A Hill* 898
Susan Musgrave, *I Am Not a Conspiracy Everything Is Not Paranoid The Drug Enforcement Administration Is Not Everywhere* 899
Thomas Gray, *Elegy Written in a Country Churchyard* 900

COMPARING PLACES AND TIMES: THE SENSE OF CULTURAL OTHERNESS 904
Yvonne Sapia, *Grandmother, a Caribbean Indian, Described by My Father* 904
Simon J. Ortiz, *Speaking* 905
Agha Shahid Ali, *Postcard from Kashmir* 906
Cathy Song, *Heaven* 906
Marilyn Chin, *We Are Americans Now, We Live in the Tundra* 908
Chitra Banerjee Divakaruni, *Indian Movie, New Jersey* 908

QUESTIONS / WRITING SUGGESTIONS 910
STUDENT WRITING: Kimberly Smith, *A Letter to an Author* 911

16 LANGUAGE 914

PRECISION AND AMBIGUITY 914
Sarah Cleghorn, *[The golf links lie so near the mill]* 914
Anne Finch, Countess of Winchelsea, *There’s No To-Morrow* 915
Charles Bernstein, *Of Time and the Line* 915
Yvor Winters, *At the San Francisco Airport* 917
Walter de la Mare, *Slim Cunning Hands* 919
Pat Mora, *Gentle Communion* 920
Ben Jonson, *Still to Be Neat* 921
Robert Herrick, *Delight in Disorder* 922
Emily Dickinson, *[After great pain, a formal feeling comes—]* 924
Theodore Roethke, *My Papa’s Waltz* 924
Sharon Olds, *Sex without Love* 926
Gerard Manley Hopkins, *Pied Beauty* 927
Mary Oliver, *Morning* 927
William Carlos Williams, *The Red Wheelbarrow* 928
E. E. Cummings, *[in Just-]* 928
CONTENTS

Rita Dove, *Parsley* 929
Susan Musgrave, *Hidden Meaning* 931
Richard Armour, *Hiding Place* 931
Ogden Nash
  *Reflections on Ice-Breaking* 932
  *Here Usually Comes the Bride* 932
Emily Dickinson, *I dwell in Possibility—* 932
John Milton, *From Paradise Lost* 933

**METAPHOR AND SIMILE** 937
William Shakespeare, *That time of year thou mayst in me behold* 937
Linda Pastan, *Marks* 939
David Wagoner, *My Father's Garden* 940
Robert Francis, *Hogwash* 941
Robert Burns, *A Red, Red Rose* 942
Adrienne Rich, *Two Songs* 944
  1. *Sex, as they harshly call it* 944
  2. *That "old last act"!* 944
Randall Jarrell, *The Death of the Ball Turret Gunner* 945
Dorothy Livesay, *Other* 946
Hart Crane, *Forgetfulness* 947
Carolyn Forché, *Taking Off My Clothes* 947
Emily Dickinson, *Wild Nights—Wild Nights!* 948
Agha Shahid Ali, *The Dacca Gauzes* 948
Amy Lowell, *Aubade* 949
John Donne, *Batter my heart, three-personed God; for You* 950
Anonymous, *The Twenty-third Psalm* 950

**SYMBOL** 951
Sharon Olds, *Leningrad Cemetery, Winter of 1941* 951
James Dickey, *The Leap* 953
John Clare, *Love's Emblem* 955
William Blake, *The Sick Rose* 957
Edmund Waller, *Song* 958
John Gay, *Virgins are like the fair flower in its luster* 959
Emily Dickinson, *Go not too near a House of Rose—* 959
William Carlos Williams, *Poem* 959
Mary Oliver, *Roses, Late Summer* 960
Alfred, Lord Tennyson, *Now Sleeps the Crimson Petal* 961
Robert Frost, *The Rose Family* 961
Dorothy Parker, *One Perfect Rose* 962
Katha Pollitt, *Two Fish* 962
Roo Borson, *After a Death* 962
Howard Nemerov, *The Town Dump* 963

QUESTIONS / WRITING SUGGESTIONS 964

17 THE SOUNDS OF POETRY 966
Helen Chasin, *The Word Plum* 966
Mona Van Duyn, *What the Motorcycle Said* 967
Kenneth Fearing, *Dirge* 969
Alexander Pope, *Sound and Sense* 971
Samuel Taylor Coleridge, *Metrical Feet* 973
Wendy Cope, *Emily Dickinson* 974
Anonymous, *[There was a young lady of Riga]* 974
Sir John Suckling, *Song* 974
John Dryden, *To the Memory of Mr. Oldham* 975
Michael Harper, *Dear John, Dear Coltrane* 976
Stephen Spender, *The Express* 977
Judith Wright, *"Dove-Love"* 978
Cynthia Zarin, *Song* 979
Theodore Roethke, *The Waking* 979
William Shakespeare, *[Like as the waves make towards the pebbled shore]* 980
James Merrill, *Watching the Dance* 980
Alfred, Lord Tennyson, *Break, Break, Break* 981
Thomas Nashe, *A Litany in Time of Plague* 981
Stevie Smith, *Our Bog Is Dood* 982
Earle Birney, *Irapuato* 983
Edgar Allan Poe, *The Raven* 984
Gerard Manley Hopkins, *Spring and Fall:* 986
Emily Dickinson, *[A narrow Fellow in the Grass]* 987
Robert Herrick, *To the Virgins, to Make Much of Time* 988
Jean Toomer, *Reapers* 988

QUESTIONS / WRITING SUGGESTIONS 988

18 INTERNAL STRUCTURE 990
Edwin Arlington Robinson, *Mr. Flood's Party* 990
Howard Nemerov, *The Goose Fish* 993
Philip Larkin, *Church Going* 995
Pat Mora, *Sonrisas* 998
James Wright, *Arrangements with Earth for Three Dead Friends* 998
Sharon Olds, *The Victims* 1000
Anonymous, *Sir Patrick Spens* 1002
T. S. Eliot, *Journey of the Magi* 1003
<table>
<thead>
<tr>
<th>Authors</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karl Shapiro, <em>Auto Wreck</em></td>
<td>1004</td>
</tr>
<tr>
<td>Richard Wilbur, <em>The Pardon</em></td>
<td>1005</td>
</tr>
<tr>
<td>Emily Dickinson, <em>The Wind begun to knead the Grass—</em></td>
<td>1006</td>
</tr>
<tr>
<td>Roo Borson, <em>Save Us From</em></td>
<td>1007</td>
</tr>
<tr>
<td>William Carlos Williams, <em>The Dance</em></td>
<td>1008</td>
</tr>
<tr>
<td>Percy Bysshe Shelley, <em>Ode to the West Wind</em></td>
<td>1008</td>
</tr>
<tr>
<td>Louise Bogan, <em>Evening in the Sanitarium</em></td>
<td>1010</td>
</tr>
</tbody>
</table>

**QUESTIONS / WRITING SUGGESTIONS** 1011

**STUDENT WRITING:** Structure and Language in “The Victims” by Sharon Olds 1012

<table>
<thead>
<tr>
<th>Authors</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>William Wordsworth, <em>Nuns Fret Not</em></td>
<td>1018</td>
</tr>
<tr>
<td>Henry Constable, <em>My lady's presence makes the roses red</em></td>
<td>1019</td>
</tr>
<tr>
<td>John Keats, <em>On the Sonnet</em></td>
<td>1021</td>
</tr>
<tr>
<td>Dante Gabriel Rossetti, <em>A Sonnet Is a Moment's Monument</em></td>
<td>1021</td>
</tr>
<tr>
<td>Countee Cullen, <em>Yet Do I Marvel</em></td>
<td>1022</td>
</tr>
<tr>
<td>Gwen Harwood, <em>In the Park</em></td>
<td>1022</td>
</tr>
<tr>
<td>Emma Lazarus, <em>The New Colossus</em></td>
<td>1023</td>
</tr>
<tr>
<td>Helen Chasin, <em>Joy Sonnet in a Random Universe</em></td>
<td>1023</td>
</tr>
<tr>
<td>Edwin Morgan, <em>Opening the Cage</em></td>
<td>1024</td>
</tr>
<tr>
<td>John Milton, <em>When I consider how my light is spent</em></td>
<td>1024</td>
</tr>
<tr>
<td>Claude McKay, <em>The Harlem Dancer</em></td>
<td>1025</td>
</tr>
<tr>
<td>Helene Johnson, <em>Sonnet to a Negro in Harlem</em></td>
<td>1025</td>
</tr>
<tr>
<td>William Wordsworth, <em>The world is too much with us</em></td>
<td>1026</td>
</tr>
<tr>
<td>Percy Bysshe Shelley, <em>Ozymandias</em></td>
<td>1026</td>
</tr>
<tr>
<td>Archibald Lampman, <em>Winter Evening</em></td>
<td>1027</td>
</tr>
<tr>
<td>Sir Charles G. D. Roberts, <em>The Potato Harvest</em></td>
<td>1027</td>
</tr>
<tr>
<td>Robert Frost, <em>Once by the Pacific</em></td>
<td>1028</td>
</tr>
<tr>
<td>Gwendolyn Brooks, <em>First Fight. Then Fiddle.</em></td>
<td>1028</td>
</tr>
<tr>
<td>Claude McKay, <em>The White House</em></td>
<td>1029</td>
</tr>
<tr>
<td>Sir Philip Sidney, <em>When Nature made her chief work, Stella’s eyes</em></td>
<td>1030</td>
</tr>
<tr>
<td>William Shakespeare, <em>My mistress’ eyes are nothing like the sun</em></td>
<td>1030</td>
</tr>
<tr>
<td>Diane Ackerman, <em>Sweep Me through Your Many-Chambered Heart</em></td>
<td>1031</td>
</tr>
</tbody>
</table>

**STANZA FORMS** 1032

<table>
<thead>
<tr>
<th>Authors</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dylan Thomas, <em>Do Not Go Gentle into That Good Night</em></td>
<td>1033</td>
</tr>
<tr>
<td>Marianne Moore, <em>Poetry</em></td>
<td>1033</td>
</tr>
<tr>
<td>Elizabeth Bishop, <em>Sestina</em></td>
<td>1034</td>
</tr>
<tr>
<td>Ishmael Reed, <em>beware : do not read this poem</em></td>
<td>1035</td>
</tr>
<tr>
<td>Archibald MacLeish, <em>Ars Poetica</em></td>
<td>1037</td>
</tr>
</tbody>
</table>
THE WAY A POEM LOOKS 1038
Franklin P. Adams, Composed in the Composing Room 1038
E. E. Cummings, [Buffalo Bill's] 1039
Stevie Smith, The Jungle Husband 1040
George Herbert, Easter Wings 1041
Robert Herrick, The Pillar of Fame 1041
Mary Oliver, Goldenrod 1042
E. E. Cummings, [I(a] 1043
Mary Ellen Solt, Lilac 1043
John Hollander, A State of Nature 1044
Earle Birney, Anglosaxon Street 1044
QUESTIONS / WRITING SUGGESTIONS 1045

20 THE WHOLE TEXT 1047
Elizabeth Jennings, Delay 1047
Anonymous, Western Wind 1049
Robert Herrick, Upon Julia's Clothes 1050
W. H. Auden, Musée des Beaux Arts 1052
George Herbert, The Collar 1053
Emily Dickinson, [My Life had stood—a Loaded Gun—] 1054
Robert Frost, Design 1054
D. H. Lawrence, Piano 1055
Liz Rosenberg, A Lesson in Anatomy 1055
Jonathan Swift, A Description of a City Shower 1056
Sir Walter Ralegh, The Author's Epitaph, Made by Himself 1057
Anne Sexton, With Mercy for the Greedy 1058
QUESTIONS / WRITING SUGGESTIONS 1059
STUDENT WRITING: Meaghan E. Parker, Tragedy in Five Stanzas:
"Woodchucks" 1060

Exploring Contexts 1065

21. THE AUTHOR'S WORK AS CONTEXT: JOHN KEATS 1065
On First Looking into Chapman's Homer 1067
On the Grasshopper and the Cricket 1068
On Seeing the Elgin Marbles 1068
When I Have Fears 1068
Ode to a Nightingale 1069
Ode on a Grecian Urn 1071
Ode on Melancholy 1073
To Autumn 1074
Passages from Letters and the Preface to Endymion 1075
QUESTIONS / WRITING SUGGESTION 1080
22 THE AUTHOR'S WORK IN CONTEXT: ADRIENNE RICH 1081

At a Bach Concert 1082
Storm Warnings 1083
Living in Sin 1083
Snapshots of a Daughter-in-Law 1084
Planetarium 1088
Dialogue 1089
Diving into the Wreck 1090
Power 1092
For the Record 1092
[My mouth hovers across your breasts] 1093
Walking Down the Road 1094
Delta 1094
History 1095
From Interviews and Personal Reflections 1096

23 LITERARY TRADITION AS CONTEXT 1105

ECHO AND ALLUSION 1106
Ben Jonson, Come, My Celia 1107
William Blake, The Lamb 1108
Howard Nemerov, Boom! 1108
Marianne Moore, Love in America? 1110
William Shakespeare, [Not marble, nor the gilded monuments] 1112

POETIC "KINDS" 1113
Christopher Marlowe, The Passionate Shepherd to His Love 1113

THE EPIGRAM 1115
Samuel Taylor Coleridge, What Is an Epigram? 1116
Ben Jonson, Epitaph on Elizabeth, L. H. 1116
Martial, [You've told me, Maro, whilst you live] 1116
John Gay, My Own Epitaph 1117
Richard Crashaw, An Epitaph upon a Young Married Couple, Dead and Buried Together 1117
X. J. Kennedy, Epitaph for a Postal Clerk 1118
Countee Cullen, For a Lady I Know 1118
Mary Barber, To Novella, on her saying deridingly, that a Lady of great Merit, and fine Address, was bred in the Old Way. 1118
Peter Pindar, Epigram 1118
Edna St. Vincent Millay, First Fig 1119
HAIKU  1120
Chiyōjo, [Whether astringent]  1120
Bashō  1122
   [A village without bells—]  1122
   [This road—]  1122
   [First snow]  1122
   [Another year gone—]  1122
Buson  1122
   [Coolness—]  1122
   [Listening to the moon]  1123
Issa  1123
   [The moon and the flowers]  1123
   [The snail gets up]  1123
   [Insects on a bough]  1123
   [As I grow older]  1123
Seifū, [The faces of dolls]  1124
Chiyōjo, [Bearing no flowers]  1124
Hashin, [No sky and no earth]  1124
Onitsura, [Come! Come! Though I call]  1124
Lafcadio Hearn, [Old pond—.. .]  1125
Clara A. Walsh, [An old-time pond, from off whose shadowed depth]  1125
John Thomas Bryan, [There is the old pond!]  1125
R. H. Blyth, [The old pond]  1125
Earl Miner, [The still old pond]  1126
Allen Ginsberg, [The old pond—a frog jumps in, kerplunk!]  1126
Babette Deutsch, [The falling flower]  1126
J. W. Hackett, [Up close, at the place]  1126
Etheridge Knight, [Eastern guard tower]  1127
Allen Ginsberg, [Looking over my shoulder]  1127
Richard Wright, [In the falling snow]  1127

IMITATING AND ANSWERING  1128
Sir Walter Ralegh, The Nymph’s Reply to the Shepherd  1128
William Carlos Williams, Raleigh Was Right  1129
E. E. Cummings, [(ponder,darling,these busted statues]  1130
Peter De Vries, To His Importunate Mistress  1131
Allen Ginsberg, A Further Proposal  1132
Kenneth Koch, Variations on a Theme by William Carlos Williams  1132
Desmond Skirrow, Ode on a Grecian Urn Summarized  1133
Anthony Hecht, The Dover Bitch  1133
Wendy Cope, [Not only marble, but the plastic toys]  1134
CULTURAL BELIEF AND TRADITION

John Hollander, *Adam’s Task* 1136
Susan Donnelly, *Eve Names the Animals* 1136
Christina Rossetti, *Eve* 1137
Alfred, Lord Tennyson, *Ulysses* 1139
Miriam Waddington, *Ulysses Embroidered* 1141
Edna St. Vincent Millay, *An Ancient Gesture* 1142
Langston Hughes, *The Negro Speaks of Rivers* 1143
June Jordan, *Something Like a Sonnet for Phillis Miracle Wheatley* 1143
Maya Angelou, *Africa* 1144
Derek Walcott, *A Far Cry from Africa* 1144
Ishmael Reed, *I Am a Cowboy in the Boat of Ra* 1145
Judith Ortiz Cofer, *How to Get a Baby* 1147
Alberto Alvaro Rios, *Advice to a First Cousin* 1148
Louise Erdrich, *Jacklight* 1149

QUESTIONS/WRITING SUGGESTIONS 1150

HISTORICAL AND CULTURAL CONTEXTS 1152

James A. Emanuel, *Emmett Till* 1153
Thomas Hardy, *Channel Firing* 1154
Sandra Gilbert, *Sonnet: The Ladies’ Home Journal* 1155

TIMES, PLACES, AND EVENTS 1159

Miller Williams, *Thinking about Bill, Dead of AIDS* 1159
Irving Layton, *From Colony to Nation* 1159
Mary Jo Salter, *Welcome to Hiroshima* 1160
Dwight Okita, *Notes for a Poem on Being Asian American* 1161
Donald Justice, *Children Walking Home from School through Good Neighborhood* 1162
Claude McKay, *America* 1163
Langston Hughes, *Harlem (A Dream Deferred)* 1163
Robert Hayden, *Frederick Douglass* 1164
Mbuyiseni Oswald Mtshali, *Boy on a Swing* 1164
Thomas Hardy, *The Convergence of the Twain* 1165
Wilfred Owen, *Dulce et Decorum Est* 1166
Richard Eberhart, *The Fury of Aerial Bombardment* 1167
William Stafford, *At the Bomb Testing Site* 1168
Dudley Randall, *Ballad of Birmingham* 1168
Ai, *Riot Act, April 29, 1992* 1169

CONSTRUCTING IDENTITY, EXPLORING GENDER 1171

Robert Browning, *My Last Duchess* 1171
Richard Lovelace, *Song: To Lucasta, Going to the Wars* 1172
<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Break of Day in the Trenches</td>
<td>1173</td>
</tr>
<tr>
<td>The Things That Make a Soldier Great</td>
<td>1173</td>
</tr>
<tr>
<td>Disabled</td>
<td>1174</td>
</tr>
<tr>
<td>Paper Matches</td>
<td>1175</td>
</tr>
<tr>
<td>What's That Smell in the Kitchen?</td>
<td>1176</td>
</tr>
<tr>
<td>Indian Summer</td>
<td>1176</td>
</tr>
<tr>
<td>When I Was Fair and Young</td>
<td>1177</td>
</tr>
<tr>
<td>I Knew a Woman</td>
<td>1177</td>
</tr>
<tr>
<td>Second-Hand Coat</td>
<td>1178</td>
</tr>
<tr>
<td>She</td>
<td>1178</td>
</tr>
<tr>
<td>L'amitié: To Mrs. M. Awbrey</td>
<td>1179</td>
</tr>
<tr>
<td>Annunciation</td>
<td>1180</td>
</tr>
<tr>
<td>[Women have loved before as I love now]</td>
<td>1181</td>
</tr>
<tr>
<td>To the Fair Clarinda, Who Made Love to Me, Imagined More Than Woman</td>
<td>1181</td>
</tr>
<tr>
<td>The Silence of Women</td>
<td>1182</td>
</tr>
<tr>
<td>The Elder Sister</td>
<td>1183</td>
</tr>
<tr>
<td>Exchanging Hats</td>
<td>1183</td>
</tr>
<tr>
<td>The Changeling</td>
<td>1184</td>
</tr>
<tr>
<td>The Lonely Wife</td>
<td>1185</td>
</tr>
<tr>
<td>The Bodies</td>
<td>1186</td>
</tr>
<tr>
<td>[Who would divorce her lover . . . ]</td>
<td>1187</td>
</tr>
<tr>
<td>The Past</td>
<td>1188</td>
</tr>
<tr>
<td>The Ring of Irony</td>
<td>1188</td>
</tr>
<tr>
<td>[I, being born a woman and distressed]</td>
<td>1190</td>
</tr>
<tr>
<td>Daddy</td>
<td>1194</td>
</tr>
<tr>
<td>Dying Is an Art</td>
<td>1197</td>
</tr>
<tr>
<td>The Plath Celebration: A Partial Dissent</td>
<td>1200</td>
</tr>
<tr>
<td>Sylvia Plath</td>
<td>1194</td>
</tr>
<tr>
<td>Sylvia Plath</td>
<td>1202</td>
</tr>
<tr>
<td>Daddy</td>
<td>1194</td>
</tr>
<tr>
<td>&quot;Daddy&quot;</td>
<td>1204</td>
</tr>
<tr>
<td>Protean Poetic</td>
<td>1207</td>
</tr>
<tr>
<td>A Feminine Tradition</td>
<td>1210</td>
</tr>
<tr>
<td>A Disturbance in Mirrors</td>
<td>1212</td>
</tr>
<tr>
<td>Jealous Gods</td>
<td>1215</td>
</tr>
<tr>
<td>Love Calls Us to the Things of This World</td>
<td>1225</td>
</tr>
<tr>
<td>Richard Wilbur</td>
<td>1227</td>
</tr>
<tr>
<td>Love Calls Us to the Things of This World</td>
<td>1225</td>
</tr>
<tr>
<td>Bright star! would I were stedfast as thou art!</td>
<td>1227</td>
</tr>
<tr>
<td>To Autumn</td>
<td>1228</td>
</tr>
<tr>
<td>Ode on Solitude</td>
<td>1229</td>
</tr>
</tbody>
</table>
Anonymous, [O where ha' you been, Lord Randal, my son?] 1231
Marianne Moore, Poetry 1232
Emily Dickinson, [Safe in their Alabaster Chambers—] 1233
William Blake, The Tyger 1233

Evaluating Poetry 1236
William Shakespeare, [Th' expense of spirit in a waste of shame] 1239
John Donne, Song 1241
Irving Layton, Street Funeral 1243
Geoffrey Hill, In Memory of Jane Fraser 1243
Galway Kinnell, Blackberry Eating 1244
Emily Dickinson, [The Brain—is wider than the Sky—] 1244
Chidiock Tichborne, Elegy 1245
Wallace Stevens, Anecdote of the Jar 1245
Elizabeth Bishop, The Armadillo 1246
John Crowe Ransom, Bells for John Whiteside's Daughter 1247
Alice Walker, Revolutionary Petunias 1248

QUESTIONS / WRITING SUGGESTIONS 1248

Reading More Poetry 1250
W. H. Auden, In Memory of W. B. Yeats 1250
Gwendolyn Brooks 1252
To the Diaspora 1252
The Coora Flower 1252
Samuel Taylor Coleridge, Kubla Khan: or, a Vision in a Dream 1253
Hart Crane 1254
To Emily Dickinson 1254
Exile 1255
H.D. (Hilda Doolittle) 1255
Sea Rose 1255
Helen 1255
Emily Dickinson 1256
[Because I could not stop for Death—] 1256
[I reckon—when I count at all—] 1257
[My life closed twice before its close—] 1257
[We do not play on Graves—] 1257
[She dealt her pretty words like Blades—] 1258
John Donne 1258
The Canonization 1258
[Death be not proud, though some have called thee] 1259
A Valediction: Forbidding Mourning 1260
Paul Laurence Dunbar 1261
    Sympathy 1261
    We Wear the Mask 1261
T. S. Eliot, The Love Song of J. Alfred Prufrock 1262
Robert Frost 1266
    Range-Finding 1266
    The Road Not Taken 1266
    Stopping by Woods on a Snowy Evening 1267
Allen Ginsberg 1267
    A Supermarket in California 1267
    Velocity of Money 1268
Thomas Hardy 1269
    The Darkling Thrush 1269
    During Wind and Rain 1269
Seamus Heaney, The Summer of Lost Rachel 1270
Gerard Manley Hopkins 1271
    God's Grandeur 1271
    The Windhover 1272
Langston Hughes, Theme for English B 1272
A. M. Klein, Heirloom 1273
Richard Lovelace, To Amarantha, That She Would Dishevel Her Hair 1274
Robert Lowell, Skunk Hour 1275
Andrew Marvell 1276
    The Garden 1276
    The Mower, against Gardens 1278
    On a Drop of Dew 1279
John Milton, Lycidas 1280
Howard Nemerov, A Way of Life 1285
Michael Ondaatje, King Kong Meets Wallace Stevens 1286
Dorothy Parker, Comment 1287
Sylvia Plath 1287
    Black Rook in Rainy Weather 1287
    Lady Lazarus 1288
Ezra Pound 1290
    The Garden 1290
    In a Station of the Metro 1291
    A Virginal 1291
Theodore Roethke, The Dream 1291
Muriel Rukeyser 1292
    Reading Time : 1 Minute 26 Seconds 1292
    Myth 1293
William Shakespeare 1293
[Hark, hark! the lark at heaven's gate sings] 1293
[Two loves I have of comfort and despair] 1294
[They that have power to hurt and will do none] 1294
Winter 1294

Wallace Stevens 1295
The Idea of Order at Key West 1295
The Emperor of Ice-Cream 1296
Sunday Morning 1297

Alfred, Lord Tennyson, Tears, Idle Tears 1300

Dylan Thomas 1301
Fern Hill 1301
In My Craft or Sullen Art 1302

Jean Toomer, Song of the Son 1303

Walt Whitman 1303
Facing West from California’s Shores 1303
I Hear America Singing 1304
A Noiseless Patient Spider 1304
When Lilacs Last in the Dooryard Bloomed 1305

Richard Wilbur 1311
The Beautiful Changes 1311
Museum Piece 1312
Transit 1312

William Carlos Williams, This Is Just to Say 1313

William Wordsworth, Lines Composed a Few Miles above Tintern Abbey on Revisiting the Banks of the Wye during a Tour, July 13, 1798 1313

W. B. Yeats 1317
Easter 1916 1317
The Second Coming 1319
Leda and the Swan 1320
Sailing to Byzantium 1320
Among School Children 1321
Byzantium 1323

Drama

Drama: Reading, Responding, Writing 1326

Susan Glaspell, Trifles 1329
David Ives, Sure Thing 1340

QUESTIONS / WRITING SUGGESTIONS 1349
STUDENT WRITING: Caryl Zook, Trifles 1350
Understanding the Text 1353

CHARACTER 1353
STRUCTURE 1356
STAGES, SETS, AND SETTING 1357
TONE 1360
THEME 1361

Lillian Hellman, The Little Foxes 1362
QUESTIONS / WRITING SUGGESTIONS 1412

Bernard Shaw, Pygmalion 1414
QUESTIONS / WRITING SUGGESTIONS 1487

Henrik Ibsen, Hedda Gabler 1489
QUESTIONS / WRITING SUGGESTIONS 1546

William Shakespeare, Hamlet 1548
QUESTIONS / WRITING SUGGESTIONS 1646
STUDENT WRITING: Jeanette Sperhac, The Play's the Thing: Deception in Hamlet 1648

Exploring Contexts 1651

27 THE AUTHOR'S WORK AS CONTEXT: ANTON CHEKHOV 1651

The Bear 1656
On the Injurious Effects of Tobacco 1667
The Cherry Orchard 1670
Passages from Letters 1708
QUESTIONS / WRITING SUGGESTIONS 1710

28 LITERARY CONTEXT: TRAGEDY AND COMEDY 1711

Sophocles, Oedipus the King 1714
QUESTIONS / WRITING SUGGESTIONS 1754

Oscar Wilde, The Importance of Being Earnest 1755
QUESTIONS / WRITING SUGGESTIONS 1800

29 CULTURE AS CONTEXT: SOCIAL AND HISTORICAL SETTING 1801

Lorraine Hansberry, A Raisin in the Sun 1805
Arthur Miller, Death of a Salesman 1870
STUDENT WRITING: Sherry Schnake, Dream of a Salesman 1942

30 CRITICAL CONTEXTS: A DRAMA CASEBOOK 1945

Sophocles, Antigone 1948
Richard C. Jebb, FROM The Antigone of Sophocles 1980
Maurice Bowra, FROM Sophoclean Tragedy 1982
Bernard Knox, Introduction to Sophocles: The Three Theban Plays 1984
George Steiner, FROM Antigones 1989
Martha C. Nussbaum, FROM The Fragility of Goodness: Luck and Ethics in Greek Tragedy and Philosophy 1994
Rebecca W. Bushnell, FROM Prophesying Tragedy: Sign and Voice in Sophocles' Theban Plays 1998
Mary Whitlock Blundell, FROM Helping Friends and Harming Enemies: A Study in Sophocles and Greek Ethics 2000

Evaluating Drama 2002

Tennessee Williams, A Streetcar Named Desire 2008
William Shakespeare, A Midsummer Night's Dream 2076

Appendices

Writing about Literature A3

INTRODUCTION A5
REPRESENTING THE LITERARY TEXT A6
REPLYING TO THE TEXT A9
EXPLAINING THE TEXT A12
CRITICAL APPROACHES A20
WRITING ABOUT FICTION, POETRY, DRAMA A30
DECIDING WHAT TO WRITE ABOUT A36
FROM TOPIC TO ROUGH DRAFT A40
FROM ROUGH DRAFT TO COMPLETED PAPER A45
A SUMMARY OF THE PROCESS A54

Glossary A57

Biographical Sketches A67

Acknowledgments A107

Index of Authors A123

Index of Titles and First Lines A135