

OXFORD

# Elements of Literature

Fourth Edition

ESSAY



FICTION

DRAMA • FILM

POETRY

edited by  
Robert Scholes  
Nancy R. Comley  
Carl H. Klaus  
Michael Silverman



For their expert work in bringing this book into print, we are grateful to the staff of Oxford University Press, especially John Eastman, Editorial Assistant, Phillip Leininger, Consulting Editor, and Bill Sisler, Executive Editor. Thanks also to Leslie Phillips, Production Coordinator, and Rosemary Wellner, Manuscript Editor.

R.S.  
C.H.K.  
N.C.  
M.S.

Introduction: The Forms of Literature, xxvii

1. ESSAY

Elements of the Essay, 3

The Essay as a Form of Literature, 3

The Essay and Other Forms of Literature, 5

The Essayist and the Reader, 6

Four Essays and Commentaries, 9

The Essay as Argument: Persuasion, 9

D. H. LAWRENCE, 10

Cocksure Women and Hensure Men, 10

A Commentary, 12

The Essay as Story: History, 15

NORA EPHRON, 16

The Hurling Ashtray, 16

A Commentary, 19

The Essay as Poem: Meditation, 24

E. B. WHITE, 25

Spring [April 1941], 25

A Commentary, 30

The Essay as Play: Dialogue, 32

E. M. FORSTER, 33

Our Graves in Gallipoli, 33

A Commentary, 36

Approaching an Essay, 38

# Contents

Introduction: The Forms of Literature, xxvii

**1. ESSAY**

**Elements of the Essay, 3**

The Essay as a Form of Literature, 3

The Essay and Other Forms of Literature, 5

The Essayist and the Reader, 6

**Four Essays and Commentaries, 9**

The Essay as Argument: Persuasion, 9

D. H. LAWRENCE, 10

Cocksure Women and Hensure Men, 10

A Commentary, 12

The Essay as Story: History, 15

NORA EPHRON, 16

The Hurling Ashtray, 16

A Commentary, 19

The Essay as Poem: Meditation, 24

E. B. WHITE, 25

Spring [April 1941], 25

A Commentary, 30

The Essay as Play: Dialogue, 32

E. M. FORSTER, 33

Our Graves in Gallipoli, 33

A Commentary, 36

Approaching an Essay, 38



A Collection of Essays, 41  
Introductory Note, 41

JONATHAN SWIFT, 41  
A Modest Proposal, 42

HENRY DAVID THOREAU, 49  
The War of the Ants, 49

MARK TWAIN, 52  
In the Animals' Court, 52

ROBERT FROST, 54  
The Figure a Poem Makes, 55

VIRGINIA WOOLF, 56  
The Death of the Moth, 57

JAMES THURBER, 59  
The Moth and the Star, 60

E. B. WHITE, 60  
Once More to the Lake, 61

ERNEST HEMINGWAY, 67  
Monologue to the Maestro: A High Seas Letter, 67

MARGARET MEAD, 73  
A Day in Samoa, 74

GEORGE ORWELL, 77  
Shooting an Elephant, 78

LOREN EISELEY, 84  
The Bird and the Machine, 84

TENNESSEE WILLIAMS, 91  
The Timeless World of a Play, 92

LEWIS THOMAS, 95  
The Medusa and the Snail, 95

JAMES BALDWIN, 98  
Autobiographical Notes, 98

RUSSELL BAKER, 102  
Marriage à la Mode, 103

JOAN DIDION, 105  
On the Road, 105

ANNIE DILLARD, 110  
The Deer at Providencia, 110

ALICE WALKER, 114  
Am I Blue?, 114

Contents

1. ESSAY

2. FICTION

The Elements of Fiction, 121

Fiction, Fact, and Truth, 121

Fiction: Experience and Analysis, 122

The Spectrum of Fiction, 123

Fictional Modes and Patterns, 125

Plot, 128

Character, 129

Meaning, 130

Point of View: Perspective and Language, 133

Design: Juxtaposition and Repetition in the Structure of Fiction, 137

Early Forms of Fiction, 140

The Tale, 140

PETRONIUS, 142

The Widow of Ephesus, 142

GIOVANNI BOCCACCIO, 144

Federigo and Giovanna, 144

GIRALDI CINTHIO, 149

Disdemona of Venice and the Moorish Captain, 149

The Fairy Tale, 160

JAKOB AND WILHELM GRIMM, 160

Little Briar-Rose, 160

Hansel and Gretel, 163

The Juniper Tree, 168

Three Stories and Commentaries, 176

GUY DE MAUPASSANT, 176

Moonlight, 176

A Commentary, 180

JAMES JOYCE, 183

Clay, 183

A Commentary, 188

JORGE LUIS BORGES, 194

Theme of the Traitor and the Hero, 194

A Commentary, 196

A Collection of Modern Fiction, 201

Fabulation: Introduction, 201

NATHANIEL HAWTHORNE, 202

The Minister's Black Veil, 202



EDGAR ALLAN POE, 213  
 The Purloined Letter, 213

D. H. LAWRENCE, 229  
 The Rocking-Horse Winner, 229

ELIZABETH BOWEN, 242  
 The Demon Lover, 242

JORGE LUIS BORGES, 248  
 The Lottery in Babylon, 248

BERNARD MALAMUD, 253  
 The Magic Barrel, 253

JOHN CHEEVER, 267  
 The Swimmer, 268

URSULA K. LE GUIN, 278  
 The Ones Who Walk Away from Omelas, 278

ROBERT COOVER, 284  
 The Gingerbread House, 284

ANGELA CARTER, 294  
 The Snow Child, 294

Realism: Introduction, 296

GUY DE MAUPASSANT, 297  
 The Diamond Necklace, 297

KATE CHOPIN, 304  
 The Story of an Hour, 304

ANTON CHEKHOV, 306  
 Vanka, 307

STEPHEN CRANE, 310  
 The Bride Comes to Yellow Sky, 311

SHERWOOD ANDERSON, 320  
 I'm a Fool, 320

JAMES JOYCE, 330  
 Counterparts, 330

KATHERINE MANSFIELD, 339  
 Miss Brill, 339

DOROTHY PARKER, 343  
 You Were Perfectly Fine, 343

F. SCOTT FITZGERALD, 346  
 The Baby Party, 347

WILLIAM FAULKNER, 357  
 Pantaloon in Black, 357

ERNEST HEMINGWAY, 373  
 Hills Like White Elephants, 374

KAY BOYLE, 378  
 Winter Night, 378

EUDORA WELTY, 387  
 Why I live at the P.O., 387

TILLIE OLSEN, 398  
 I Stand Here Ironing, 398

RALPH ELLISON, 405  
 Battle Royal, 405

JAMES BALDWIN, 418  
 Sonny's Blues, 418

FLANNERY O'CONNOR, 445  
 Everything That Rises Must Converge, 445

RAYMOND CARVER, 458  
 Cathedral, 458

ALICE WALKER, 471  
 Nineteen Fifty-Five, 471

LOUISE ERDRICH, 483  
 Snares, 484

Metafiction: Introduction, 493

JULIO CORTÁZAR, 494  
 Simulacra, 494

JOHN BARTH, 497  
 Autobiography: A Self-Recorded Fiction, 497

DONALD BARTHELME, 501  
 The Police Band, 501

JAMES ALAN MCPHERSON, 503  
 Elbow Room, 503

### 3. POETRY

The Elements of Poetry, 525  
 Introduction, 525  
 The Poetry Game, 525  
 The Qualities of Poetry, 526  
 Tact, 528

Expression, 529  
 Drama and Narration, 529  
 Description and Meditation, 535



Word Games, 538  
Some Varieties of Metaphorical Language, 538  
Simile, 538  
Metaphor, 539  
The Conceit, 542  
The Symbol, 543  
The Pun, 544  
The Language of Animation and Personification, 545  
Animation, 545  
Personification, 546  
The Anti-Metaphorical Language of Irony, 546  
Beyond Metaphor and Irony, 550

Music, 551  
Metrics, 551

Approaching a Poem, 564  
A Selection of Poets, 567  
Introduction, 567

BALLADS, 568

A Note on the Ballad, 568

ANONYMOUS

Edward, 570  
The Unquiet Grave, 572  
The Demon Lover, 573  
The Streets of Laredo, 575  
John Henry, 576

JOHN LENNON AND PAUL MCCARTNEY

Eleanor Rigby, 577

WILLIAM SHAKESPEARE, 579

A Note on the Sonnet, 579

Sonnets

18 Shall I compare thee . . . , 582  
29 When, in disgrace . . . , 582  
55 Not Marble Nor the Gilded Monuments, 583  
65 Since brass, nor stone, nor earth . . . , 583  
94 They that have power to hurt . . . , 584  
130 My mistress' eyes are nothing . . . , 584

JOHN DONNE, 584

A Note on Metaphysical Poetry, 585

From Devotion, 585

Love Poems

The Sun Rising, 587

The Canonization, 587  
The Relic, 589  
Holy Sonnets  
5 I am a little world made cunningly, 590  
10 Death be not proud, 590  
14 Batter my heart, three personned God, 591

ROBERT HERRICK, 591

A Note on Cavalier Poetry, 592  
The Argument of His Book, 592  
Delight in Disorder, 593  
Upon Julia's Clothes, 593  
To the Virgins, to Make Much of Time, 593  
Corinna's Going a-Maying, 594

ANDREW MARVELL, 596

To His Coy Mistress, 596  
The Garden, 598  
The Fair Singer, 599  
The Coronet, 600

ALEXANDER POPE, 601

Four Portraits

1. Belinda, from *The Rape of The Lock*, 602
2. Chloe, from *Moral Essays*, 602
3. Timon, from *Moral Essays*, 603
4. Self-portrait, from *Epistle to Dr. Arbuthnot*, 605

WILLIAM BLAKE, 605

A Note on Romantic Poetry, 606  
The Clod and the Pebble, 606  
The Chimney-Sweeper, 607  
The Sick Rose, 607  
The Tyger, 608  
London, 608  
Auguries of Innocence, 609

WILLIAM WORDSWORTH, 612

Three Years She Grew in Sun and Shower, 613  
A Slumber Did My Spirit Seal, 614  
To My Sister, 614  
I Wandered Lonely as a Cloud, 616  
Sonnets  
4 Composed upon Westminster Bridge, 616  
14 The World is Too Much With us, 617

JOHN KEATS, 617

Bright Star, 618



On the Sonnet, 618  
 Ode to a Nightingale, 619  
 Ode on a Grecian Urn, 621  
 Ode to Autumn, 623

ALFRED, LORD TENNYSON, 624  
 Song (A spirit haunts the year's last hours), 624  
 Tithonus, 625  
 Ulysses, 627  
 Break, Break, Break, 629  
 The Eagle, 629  
 Tears, Idle Tears, 630

ROBERT BROWNING, 630  
 My Last Duchess, 631  
 The Bishop Orders His Tomb at Saint Praxed's Church, 632  
 My Star, 635

WALT WHITMAN, 636  
 From Song of Myself, 637  
 Crossing Brooklyn Ferry, 639  
 The World Below the Brine, 644  
 The Dalliance of the Eagles, 644  
 A Noiseless Patient Spider, 644  
 Yonnonديو, 645

EMILY DICKINSON, 645  
 Success Is Counted Sweetest, 646  
 After Great Pain, A Formal Feeling Comes, 646  
 "I'm 'Wife'—I've Finished That", 647  
 What is—"Paradise", 647  
 I Heard a Fly Buzz, 648  
 The Heart Asks Pleasure—First, 648  
 Because I Could Not Stop for Death, 648  
 A Narrow Fellow in the Grass, 649

GERARD MANLEY HOPKINS, 650  
 God's Grandeur, 650  
 The Windhover, 651  
 Pied Beauty, 651  
 Spring and Fall . . . , 652

A. E. HOUSMAN, 652  
 From A Shropshire Lad  
 2 Loveliest of trees . . . , 653  
 13 When I was one-and-twenty, 653  
 19 The time you won . . . , 654  
 Eight O'Clock, 654

WILLIAM BUTLER YEATS, 655  
 The Wild Swans at Coole, 655  
 The Fisherman, 656  
 Leda and the Swan, 657  
 Sailing to Byzantium, 658  
 After Long Silence, 659

EDWIN ARLINGTON ROBINSON, 659  
 Richard Cory, 660  
 The Mill, 660  
 Mr. Flood's Party, 661  
 The Sheaves, 662

ROBERT FROST, 663  
 Mending Wall, 663  
 After Apple-picking, 664  
 Stopping by Woods on a Snowy Evening, 665  
 Two Tramps in Mud Time, 666  
 Design, 668  
 Take Something Like a Star, 668

WALLACE STEVENS, 669  
 Anecdote of the Jar, 670  
 Thirteen Ways of Looking at a Blackbird, 670  
 The Snow Man, 672  
 A High-Toned Old Christian Woman, 672  
 Of Modern Poetry, 673  
 Of Mere Being, 674

WILLIAM CARLOS WILLIAMS, 674  
 Danse Russe, 675  
 Spring and All, 675  
 Nantucket, 676  
 This Is Just to Stay, 677  
 Flowers by the Sea, 677  
 The Last Words of My English Grandmother, 677  
 A Sort of a Song, 678  
 Landscape with the Fall of Icarus, 679

MARIANNE MOORE, 680  
 Poetry, 680  
 The Fish, 681  
 A Jellyfish, 682  
 Nevertheless, 683

T. S. ELIOT, 684  
 The Love Song of J. Alfred Prufrock, 685



Morning at the Window, 689  
East Coker, 689

E. E. CUMMINGS, 695  
O sweet spontaneous, 695  
Buffalo Bill's, 696

Spring is like a perhaps hand, 696  
somewhere i have never travelled, 697

r-p-o-p-h-e-s-s-a-g-r, 698  
Anyone lived in a pretty how town, 698  
pity this busy monster, 699

LANGSTON HUGHES, 700  
Bad Morning, 700  
Wake, 700

Evil, 701  
Widow Woman, 701  
Theme for English B, 701  
Harlem, 703  
I, Too, 703

W. H. AUDEN, 704  
Who's Who, 704  
On This Island, 705  
As I Walked Out One Evening, 705  
Epitaph on a Tyrant, 707  
Musée des Beaux Arts, 707  
In Memory of W. B. Yeats, 708  
The Unknown Citizen, 710

THEODORE ROETHKE, 711  
The Premonition, 711  
Cuttings, Later, 712  
My Papa's Waltz, 712  
Old Florist, 712  
Elegy for Jane, 713  
The Waking, 714  
I knew a Woman, 714

DYLAN THOMAS, 715  
The Force That through the Green Fuse Drives the Flower, 716  
This Bread I Break, 716  
A Refusal to Mourn the Death, By Fire, of a Child . . . , 717  
Do Not Go Gentle into That Good Night, 718  
Fern Hill, 718

ROBERT LOWELL, 720  
"To Speak of Woe That Is in Marriage," 720

Skunk Hour, 721  
Water, 722  
For the Union Dead, 723

GWENDOLYN BROOKS, 725  
The Mother, 726  
Kitchenette Building, 727  
The Rites for Cousin Vit, 727  
We Real Cool, 727  
The Lovers of the Poor, 728

W. S. MERWIN, 730  
Separation, 731  
Things, 731  
Economy, 731  
Departure's Girl-Friend, 731  
When You Go Away, 732  
Tale, 733  
Elegy, 733  
The Morning, 733

PHILIP LEVINE, 734  
For Fran, 734  
To a Child Trapped in a Barbershop, 735  
You Can Have It, 735  
Ricky, 737  
Let Me Begin Again, 740

ADRIENNE RICH, 741  
The Afterwake, 742  
Novella, 742  
Moving in Winter, 743  
Rape, 743  
Amnesia, 744  
Transit, 745

GARY SNYDER, 746  
Mid-August at Sourdough Mountain Lookout, 746  
Riprap, 746  
An Autumn Morning in Shokoku-ji, 747  
Looking at Pictures to Be Put Away, 747  
It, 748

SYLVIA PLATH, 749  
Metaphors, 749  
Sheep in Fog, 750  
Daddy, 750



Kindness, 752  
 Edge, 753  
     MARY OLIVER, 754  
 The Grandmothers, 754  
 The Lost Children, 755  
 Tasting the Wild Grapes, 758  
 Humpbacks, 758  
 Rage, 760

    SEAMUS HEANEY, 761  
 Death of a Naturalist, 761  
 The Early Purges, 762  
 Bogland, 763  
 Sunlight, 764  
 The Strand at Lough Beg, 765

    LOUISE GLÜCK, 766  
 Cottonmouth Country, 766  
 Gretel in Darkness, 767  
 Still Life, 767  
 Gratitude, 768  
 Departure, 768  
 Morning, 768  
 The Mountain, 769

#### 4. DRAMA

##### Contexts of Drama, 773

Drama, Literature, and Representational Art, 773  
 Drama and Theatrical Performance, 774  
 Drama and Other Literary Forms, 779  
     Drama and Narration, 780  
     Drama and Meditation, 782  
     Drama and Persuasion, 784

##### Modes of Drama, 785

Drama, the World, and Imitation, 785  
 Tragedy and Comedy, 787  
 Satire and Romance, 790  
 Tragicomedy, Naturalism, and Absurdist Drama, 792

##### Elements of Drama, 795

Contexts, Modes, and the Elements of Drama, 795  
 Dialogue, 795  
 Plot, 797  
 Character, 799

#### A Collection of Plays, 801

1. Classical to Neoclassical Drama, 801  
*The Classical Greek Theater*, 801

    SOPHOCLES, 804  
 Oedipus Rex, 804

*The Medieval Stage*, 847

    ANONYMOUS, 849  
 Everyman, 849

*The Renaissance English Theater*, 874

    SHAKESPEARE, 876  
 The Tragedy of Othello, 877

*The Neoclassical French Theater*, 972

    MOLIÈRE, 974  
 The Misanthrope, 974

2. Modern to Contemporary Drama, 1025  
*Setting and Symbolism in Modern and Contemporary Drama*, 1025

    HENRIK IBSEN, 1028  
 A Doll's House, 1029

    AUGUST STRINDBERG, 1088  
 Miss Julie, 1089

    GEORGE BERNARD SHAW, 1118  
 Major Barbara, 1119

    TENNESSEE WILLIAMS, 1188  
 Cat on a Hot Tin Roof, 1189

    SAMUEL BECKETT, 1272  
 Krapp's Last Tape, 1272

    VACLAV HAVEL, 1280  
 Temptation, 1280

    AUGUST WILSON, 1344  
 Fences, 1344

    MARSHA NORMAN, 1405  
 'night, Mother, 1405

    WENDY WASSERSTEIN, 1442  
 The Man in a Case, 1442

#### 5. FILM

##### The Elements of Film, 1451

Introduction, 1451  
 Camera and Image, 1454



The Non-presence of the Camera, 1454  
 The Shape of the Image, 1455  
 The Image and Its Physical Representation, 1457  
 The Distance between Camera and Object, 1459  
 The Movement of the Camera, 1460  
 Editing and Narrative, 1463  
 The Take, 1463  
 The Shot, 1464  
 The Fact of Synchronization, 1465  
 The Cut, 1466  
 Optical Effects, 1468  
 The Sequence, 1468  
 Some Examples of Cinematic Narration, 1470  
 Close Analysis; A Scene from *Citizen Kane*, 1473  
 HERMAN J. MANKIEWICZ AND ORSON WELLES  
*Citizen Kane: The Shooting Script*, 1491  
 Glossary, 1581  
 Index, 1593

# Introduction

## The Forms of Literature

Literature begins in the creative possibilities of human language and in the desire of human beings to use their language creatively. Though its origin lies in the joy of creation, literature can be intensely serious. It can use its formal beauty as a way of enabling us to contemplate the most painful and terrible aspects of existence, or as a way of celebrating those things we value most highly in life. In the end, literature enriches our lives because it increases our capacities for understanding and communication. It helps us to find meaning in our world and to express it and share it with others. And this is the most humane activity of our existence.

But we cannot exercise our humanity automatically. Just as no person is born knowing his or her language, so no one who learns a language is immediately capable of responding to the complexities of literature in that language. Response to the fully developed forms of literature must be learned, and it demands more skill from us than ordinary reading and writing. But the more we develop that skill, the more enlightening, enriching, and enjoyable our experience of literature becomes.

To help you understand and enjoy your reading, we have prepared critical introductions to the four forms of literature—essay, fiction, poetry, and drama—that have dominated our culture for hundreds of years. Following each of those introductions you will find representative selections of literary works in each of the four forms. But before turning to the individual forms, let us first consider how the four forms are related to one another. Once you have in mind a comprehensive view of the forms, you will then be in a better position to understand each one of them.

In each of these forms authors use words to convey their views of experience. In that basic sense all of the forms arise out of a common human impulse—to find meaning in experience and to share it with others. But



# Index

Names of authors and film directors appear in SMALL CAPITALS, titles of readings and films in *italics*, and first lines of poems in roman type. If title and first line coincide, the title alone is entered; if title begins the first line, it appears in *italics*, the rest of the line in [roman bracketed]. Titles supplied for untitled works appear in [italic bracketed].

- A doll in the doll-maker's house, 543  
A little black thing among the snow, 607  
A quavering cry. Screech-owl, 713  
A shilling life will give you all the facts, 704  
A soft wind, 735  
A song, a poem of itself—the word itself a dirge, 645  
A spirit haunts the year's last hours, 624  
A sudden blow: the great wings beating still, 657  
A sweet disorder in the dress, 593  
Abortions, will not let you forget, 726  
About suffering they were never wrong, 707  
According to Brueghel, 679  
After Apple-picking, 664  
[After Great Pain, a Formal Feeling Comes—], 646  
After Long Silence, 659  
After many winters the moss, 733  
Afterwake, *The*, 742  
Ah, look at all the lonely people!, 577  
All that I know, 635  
All year the flax-dam festered in the heart, 761  
Although I can see him still, 656  
*Am I Blue?*, 114  
*Amnesia*, 744  
Among twenty snowy mountains, 670  
*An Autumn Morning in Shokoku-ji*, 747  
ANDERSON, SHERWOOD, 320, 357  
*Anecdote of the Jar*, 670  
*anyone lived in a pretty how town*, 698  
ARISTOTLE, 790, 787–88  
arrive. *The Ladies from the Ladies' Betterment League*, 728  
As I walked out in the streets of Laredo, 575  
*As I Walked Out One Evening*, 550, 570, 705  
AUDEN, W. H., 525, 527, 550, 570, 704, 741  
*Auguries of Innocence*, 606, 609  
*Autobiographical Notes*, 98  
*Autobiography: A Self-Recorded Fiction*, 497  
*Baby Party. The*, 347  
*Bad Morning*, 700  
BAKER, RUSSELL, 102–3  
BALDWIN, JAMES, 41, 98, 418  
BARTH, JOHN, 493, 497  
BARTHELME, DONALD, 493, 501  
Batter my heart, three person'd God; for you, 591  
*Battle Royal*, 131, 405  
Because he was a butcher and thereby, 532  
[*Because I Could Not Stop for Death—*], 648  
BECKETT, SAMUEL, 526, 794, 1272  
*Bird and the Machine. The*, 84  
*Bishop Orders His Tomb at Saint Praxed's Church. The*, 632  
BLAKE, WILLIAM, 556, 596, 605–6  
BOCCACCIO, GIOVANNI, 140, 144  
*Bogland*, 763  
BORGES, JORGE LUIS, 130, 194, 196–99, 248  
BOWEN, ELIZABETH, 242  
BOYLE, KAY, 378  
*Break, Break, Break*, 629  
*Bride Comes to Yellow Sky. The*, 311  
*Bright Star!* [would I were steadfast as thou art—], 618  
BROOKS, GWENDOLYN, 725–26  
BROWNING, ROBERT, 531, 560, 630–31  
BRYANT, WILLIAM CULLEN, 606, 663  
BUCHWALD, ART, 33  
*Buffalo Bill's*, 696  
BURNS, ROBERT, 532  
Busy old fool, unruly sun, 587  
By the road to the contagious hospital, 675  
BYRON, GEORGE GORDON LORD, 549, 560, 563, 606  
*Canonization. The*, 587  
Carried her unprotesting out the door, 727  
CARTER, ANGELA, 160, 294  
CARVER, RAYMOND, 458, 493  
*Cat on a Hot Tin Roof*, 92, 780, 793, 799, 1027, 1188–89  
*Cathedral*, 458, 493  
CHEEVER, JOHN, 132, 267–68



- CHEKOV, ANTON, 306  
 Chimney-Sweeper, *The*, 606-7  
 CHOPIN, KATE, 304  
 CINTHIO, GIAMBATTISTA GIRALDI, 141, 149  
 Citizen Kane, 1457, 1460, 1464-65, 1468,  
 1470-71, 1473-1490, 1491  
 Clay, 131, 183, 188-93  
 Clod and the Pebble, *The*, 606  
 Cloud-cloud-cloud-hurls, 748  
 Cocksure Women and Hensure Men, 10  
 COLERIDGE, SAMUEL TAYLOR, 606, 612  
 COOVER, ROBERT, 160, 284  
 Corinna s Going A-Maying, 594  
 Coronet, *The*, 600  
 CORTAZAR, JULIO, 493, 494  
 Cottonmouth Country, 766  
 Counterparts, 330  
 CRANE, STEPHEN, 122, 310  
 Crossing Brooklyn Ferry, 639  
 CUMMINGS, E. E., 553, 695  
 Cuttings, 712
- Daddy, 750  
 Dalliance of the Eagles, *The*, 644  
 Dance Russe, 675  
 Day in Samoa, A, 74  
 Death, be not proud, though some have  
 called thee, 591  
 Death of a Naturalist, 761  
 Death of a Salesman, 781  
 Death of the Moth, *The*, 4, 56  
 Decameron, 140  
 Deer at Providencia, *The*, 110  
 Delight in Disorder, 593  
 Demon Lover, *The*, 242  
 Demon Lover, *The* (ballad), 568-69, 573  
 Departure, 768  
 Departure's Girl-Friend, 731  
 Design, 668  
 Devotion 19 (excerpt), 585  
 Diamond Necklace, *The*, 297  
 DICKINSON, EMILY, 645-46  
 DIDION, JOAN, 105  
 DILLARD, ANNIE, 110  
 Disdemona of Venice and the Moorish  
 Captain, 141, 149  
 Do Not Go Gentle into That Good Night, 718  
 Do not think I am not grateful for your  
 small, 768  
 Dolls, *The*, 543  
 Doll's House, A, 782, 793, 799, 1025, 1029  
 Don Juan (excerpt), 560, 563  
 DONNE, JOHN, 542-43, 548, 584-85, 684  
 Down valley a smoke haze, 746  
 DRYDEN, JOHN, 33, 41, 560-61  
 DYLAN, BOB, 525, 543
- Early Purges, *The*, 762  
 Earth has not anything to show more fair, 616  
 East Coker, 689  
 Eagle, *The*, 629  
 Economy, 731  
 Edge, 753  
 Edward, 568, 570  
 Eight O'Clock, 654  
 EISELEY, LOREN, 84  
 Elbow Room, 503  
 Eleanor Rigby, 570, 577  
 Elegy, 733  
 Elegy for Jane, 713  
 ELIOT, T. S., 130, 330, 675, 684  
 ELLISON, RALPH, 405  
 EMERSON, RALPH WALDO, 49, 606, 636, 663  
 EPHRON, NORA, 7, 8, 16, 19-24  
 Epistle to Dr. Arbuthnot (excerpt), 605  
 Epitaph on a Tyrant, 707  
 Equus, 783  
 ERDRICH, LOUISE, 483  
 Esquire, 7  
 Essay on Criticism (excerpt), 561-62, 601  
 Everyman, 774, 783, 792, 847-49  
 Everything That Rises Must Converge, 445  
 Evil, 701
- Faerie Queene, *The* (excerpt), 539, 560  
 Father has his arm around Tereze, 767  
 FAULKNER, WILLIAM, 357  
 Federigo and Giovanna, 141, 144  
 Fences, 793, 1344  
 Fern Hill, 718  
 Figure a Poem Makes, *The*, 55  
 Finnegans Wake, 193, 330  
 Fish bones walked the waves off Hatteras,  
 766  
 Fish, *The*, 681  
 Fisherman, *The*, 656  
 FITZGERALD, F. SCOTT, 346-47  
 Flea, *The*, 542, 548  
 Flood-tide below me! I see you face to face!,  
 639  
 Flowers by the Sea, 677  
 Flowers through the window, 676  
 For Fran, 734  
 For God's sake hold your tongue and let me  
 love, 587  
 For the Union Dead, 723  
 Force That through the Green Fuse Drives  
 the Flower, *The*, 716  
 FORSTER, E. M., 33, 36, 37  
 Fra Lippo Lippi, 530  
 FREUD, SIGMUND, 160  
 FROST, ROBERT, 41, 54-55, 525, 529, 567,  
 663, 741
- Garden, *The*, 598  
 Gather ye rosebuds while ye may, 593  
 GEORGE ORWELL (pseudonym of Eric Hugh  
 Blair), 3, 77-78

- Get up, get up for shame, the blooming morn,  
 594  
 Gingerbread House, *The*, 284  
 God's Grandeur, 650  
 Gli Hecatommithi, 141  
 Glory be to God for dappled things—, 651  
 GLUCK, LOUISE, 567, 766  
 Grandmothers, *The*, 754  
 Gratitude, 768  
 Gretel in Darkness, 767  
 GRIMM, JAKOB, 160  
 GRIMM, WILHELM, 160  
 Gulliver's Travels, 42, 124, 132
- Had we but world enough, and time, 596  
 Hansel and Gretel, 160, 163  
 Harlem, 703  
 HAVEL, VACLAV, 1280  
 HAWTHORNE, NATHANIEL, 202  
 He clasps the crag with crooked hands, 629  
 He disappeared in the dead of winter, 708  
 He stood, and heard the steeple, 654  
 He was found by the Bureau of Statistics to  
 be, 710  
 HEANEY, SEAMUS, 761  
 [Heart Asks Pleasure—First—, *The*], 648  
 HEMINGWAY, ERNEST, 22, 41, 67, 124, 296, 373  
 HENRY, O. See O. HENRY  
 Here I sit, 700  
 HERRICK, ROBERT, 591-92  
 High-Toned Old Christian Woman, A, 672  
 Hills Like White Elephants, 374  
 Holy Sonnets (Donne), 590-91  
 HOMER, 37, 601  
 HOOD, THOMAS (excerpts), 544  
 HOPKINS, GERARD MANLEY, 650  
 HOUSMAN, A. E., 557-60, 570, 652-53  
 How frail is our uncertain breath!, 544  
 How vainly men themselves amaze, 598  
 HUGHES, LANGSTON, 700  
 Humphbacks, 758  
 Hurled Ashtray, *The*, 16
- I almost trust myself to know, 744  
 I am a little world made cunningly, 590  
 I am poor brother Lippo, by your leave!, 530  
 I caught this morning morning's minion,  
 king—, 651  
 I found a dimpled spider, fat and white, 668  
 I go into the back yard, 737  
 I have eaten, 677  
 I Heard a Fly Buzz [—when I died—], 648  
 I Knew a Woman, [lovely in her bones], 714  
 I placed a jar in Tennessee, 670  
 I on my horse, and Love on me doth try, 546  
 I pace the sounding sea-beach and behold,  
 580  
 I remember the neck curls, limp and damp as  
 tendrils, 713
- I sing of Brooks, of Blossoms, Birds, and  
 Bowers, 592  
 I Stand Here Ironing, 398  
 I, Too [sing America], 703  
 I, too, dislike it; there are things that are  
 important beyond, 680  
 I wake to sleep, and take my waking slow,  
 714  
 I wander though each charter'd street, 608  
 [I wandered lonely as a cloud], 616  
 I was six when I first saw kittens drown, 762  
 IBSEN, HENRIK, 774, 1025-26, 1028-29,  
 1063-64, 1028  
 If by dull rhymes our English must be  
 chained, 618  
 If when my wife is sleeping, 675  
 I'm a Fool, 320  
 I'm a riddle in nine syllables, 749  
 [I'm "Wife"—I've Finished That—], 647  
 In Memory of W. B. Yeats, 527, 708  
 In my beginning is my end. In succession,  
 689  
 In southern Ohio, 755  
 In the Animals' Court, 52  
 It, 748  
 It is a beauteous evening, calm and free, 537  
 It is the first mild day of March, 614  
 It little profits that an idle king, 627  
 It was a Maine lobster town—, 722  
 Is my team ploughing?, 570
- Jellyfish, A, 682  
 John Henry, 569-70, 576  
 JOHNSON, SAMUEL, 545-46, 548, 561, 585  
 JONSON, BEN, 559-60, 684, 791  
 JOYCE, JAMES, 130, 138-39, 183, 188-93,  
 196, 199, 330, 526-27  
 Juniper Tree, *The*, 168
- KEATS, JOHN, 535, 606, 617-18  
 Kindness [glides about my house], 752  
 Kitchenette Building, 727  
 KNOTT, BILL, 550  
 Krapp's Last Tape, 783, 785, 794, 1272
- Landscape with the Fall of Icarus, 679  
 Last night watching the Pleiades, 747  
 Last Words of My English Grandmother,  
 The, 677  
 LAWRENCE, D. H., 10, 12-15, 16, 22, 31, 124,  
 131-32, 229, 533, 1452-53  
 Lay down these words, 746  
 Leaving the white glow of filling stations,  
 765  
 Leda and the Swan, 657  
 LE GUIN, URSULA K., 278  
 LENNON, JOHN, 577  
 Let Me Begin Again [as a speck], 740  
 Let the snake wait under, 678



Let us go then, you and I, 685  
 LEVINE, PHILIP, 734  
 Like as the tide that comes from th' Ocean  
 main, 539  
*Little Briar-Rose*, 160  
*London*, 606  
 Loneliness leapt in the mirrors, but all week,  
 731  
 LONGFELLOW, HENRY WADSWORTH, 580  
 Look, stranger, on this island now, 705  
 Looks like what drives me crazy, 701  
*Looking at Pictures to Be Put Away*, 747  
*Lost Children, The*, 755  
*Lottery in Babylon, The*, 248  
 "Love seeketh not itself to please," 606  
*Love Song of J. Alfred Prufrock, The*, 684  
 Loveliest of trees, the cherry now, 653  
*Lovers of the Poor, The*, 728  
 LOWELL, ROBERT, 720  
  
 MACHADO, ANTONIO, 565  
 MACPHERSON, JAMES, 503  
*Magic Barrel, The*, 253  
*Major Barbara*, 784, 790, 1027, 1118-19  
 MALAMUD, BERNARD, 253  
*Man in a Case, The*, 1442  
 MANKIEWICZ, HERMAN J., 1474, 1491  
 MANSFIELD, KATHERINE, 339  
 Márgarét, aré you grieving, 652  
 Mark but this flea, and mark in this, 542  
 MARK TWAIN (pseudonym of Samuel  
 Langhorne Clemens), 52  
*Marriage à la Mode*, 103  
 MARVELL, ANDREW, 547, 592, 596  
 MAUPASSANT, GUY DE, 141, 176, 188-89,  
 191, 196, 296, 297, 306  
 MCCARTNEY, PAUL, 577  
 MEAD, MARGARET, 73-74  
*Medusa and the Snail, The*, 95  
*Mending Wall*, 663  
 MERWIN, W. S., 730  
*Metaphors*, 749  
*Mid-August at Sourdough Mountain  
 Lookout*, 746  
*Midsummer-Nights Dream, A*, 789-90  
*Mill, The*, 660  
 MILTON, JOHN, 121, 126, 560-61, 567, 580,  
 592, 596  
*Milton*, 580  
*Minister's Black Veil, The*, 202  
*Misanthrope, The*, 782, 784, 791, 797, 799,  
 972-74  
*Miss Brill*, 339  
*Miss Julie*, 793, 799, 1089  
*Modest Proposal, A*, 42  
 MOLIÈRE (pseudonym of Jean Baptiste  
 Poquelin), 774, 972-74, 1026  
*Monologue to the Maestro: A High Seas  
 Letter*, 67

MONTAIGNE, MICHEL DE, 4, 24  
*Moonlight*, 176, 180-82, 188-89, 191  
 MOORE, MARIANNE, 525, 527, 669, 680  
*Moral Essays* (excerpt), 602, 603  
*Morning*, 768  
*Morning, The*, 733  
*Morning at the Window*, 689  
*Mossbawn: Two Poems in Dedication  
 (excerpt)*, 764  
*Moth and the Star, The*, 60  
*Mother, The*, 726  
*Mountain, The*, 769  
*Moving in Winter*, 743  
*Mr. Flood's Party*, 661  
*Mrs. Dalloway*, 133-35, 138, 184  
*Musée des Beaux Arts*, 707  
 My brother comes home from work, 735  
 My father is standing on a railroad platform,  
 768  
 My heart aches, and a drowsy numbness  
 pains, 619  
*My Last Duchess*, 631  
 My long two-pointed ladder's sticking  
 through a tree, 664  
 My mis'ress' eyes are nothing like the sun,  
 547 (excerpt), 584  
*My Papa's Waltz*, 712  
*My Star*, 635  
 My students look at me expectantly, 769  
  
*Nantucket*, 676  
*[Narrow Fellow in the Grass—, A]*, 649  
 Nautilus Island's hermit, 721  
 Never until the mankind making, 717  
*Nevertheless*, 683  
*'night, Mother*, 1405  
*Nineteen Fifty-Five*, 471  
 No need to break the mirror, 731  
*Noiseless Patient Spider, A*, 645  
 NORMAN, MARSHA, 1405  
 Not marble nor the gilded monuments, 583  
*Novella*, 742  
 Now as I was young and easy under the  
 apple boughs, 718  
 Nursing your nerves, 742  
  
 O my Love's like a red, red rose, 538-39  
 O Rose, thou art sick, 607  
 O Star (the fairest one in sight), 668  
*O Sweet Spontaneous*, 695  
 O'CONNOR, FLANNERY, 445  
*Ode on a Grecian Urn*, 621  
*Ode to a Nightingale*, 610  
*Ode to Autumn*, 623  
*Oedipus Rex*, 780-81, 785, 788, 798, 801-4  
*Of Mere Being*, 674  
 Oh, that last long ride is a, 701  
 O, HENRY (pseudonym of William Sydney  
 Porter), 188

*Of Modern Poetry*, 673  
 Old Eben Flood, climbing alone one night,  
 661  
*Old Florist*, 712  
 OLIVER, MARY, 754  
 OLSEN, TILLIE, 398  
*On the Road*, 105  
*On the Sonnet*, 618  
*On This Island*, 705  
*Once More to the Lake*, 61  
 One must have a mind of winter, 672  
*Ones Who Walk Away from Omelas, The*,  
 278  
 O'NEILL, EUGENE, 783  
 ORWELL, GEORGE. See GEORGE ORWELL  
*Our Graves in Gallipoli*, 33  
 Out of the mud two strangers came, 666  
  
*Pantaloone in Black*, 357  
*Paradise Lost*, 121, (excerpts) 560-61,  
 580-81  
 PARKER, DOROTHY, 343  
 Perfection, of a kind, was what he was after,  
 707  
 PETRONIUS, 140-42  
*Piano*, 533-34  
*Pied Beauty*, 651  
*pity this busy monster*, [manunkind], 553, 699  
 PLATH, SYLVIA, 749  
 PLATO, 32  
 POE, EDGAR ALLEN, 188, 201, 213  
*Poetry*, 680  
 Poetry is the supreme fiction, madame, 672  
*Police Band, The*, 501  
 POPE, ALEXANDER, 41, 548-49, 560-61, 601  
*Portrait of the Artist as a Young Man, A  
 (excerpts)*, 138-39  
 Possessor, 731  
*Premonition, The*, 711  
 PROUST, MARCEL, 135-36  
*Purloined Letter, The*, 201, 213  
  
*Rage*, 760  
*Rape*, 743  
*Rape of the Lock, The* (excerpt), 601-2  
*Red Wheelbarrow, The*, 535, 552  
*Refusal to Mourn the Death, By Fire, of a  
 Child in London, A*, 717  
*Relic, The*, 589  
*Remembrance of Things Past*, 135-37  
*Reuben Bright*, 532-33  
 RICH, ADRIENNE, 741  
*Richard Cory*, 660  
*Ricky*, 737  
*Riprap*, 746  
*Rites for Cousin Vit, The*, 727  
 ROBINSON, E. A., 532, 659  
*Rocking-Horse Winner, The*, 131-32, 229,  
 1452

ROETHKE, THEODORE, 711  
*r-p-o-p-h-e-e-s-s-a-g-r*, 698  
  
*Sailing to Byzantium*, 658  
*Satyricon*, 140  
 Scorn not the Sonnet, Critic, you have  
 frowned, 582  
 Season of mists and mellow fruitfulness!,  
 623  
*Separation*, 731  
 SHAKESPEARE, WILLIAM, 141, 537, 544, 560,  
 567, 579, 624, 774, 778, 876, 1491-92  
*Hamlet*: 544-45, 774, 782  
*Othello*: 141, 774-79, 780, 782, 788,  
 874-77, 1491  
*Tempest*: 791, 792  
 Poetry: 540-41, 547, 582  
 Shakespearean Sonnet: 540-41,  
 546-47, 579-84  
 Shall I compare thee to a summer's day?, 582  
 SHAW, GEORGE BERNARD, 774, 1027, 1118  
 She packs the flower beds with leaves, 734  
*Sheaves, The*, 662  
*Sheep in Fog*, 750  
*Shooting an Elephant*, 3, 78  
*Short Happy Life of Francis Macomber, The*,  
 22  
*Shropshire Lad, A* (excerpts), 652-53  
*Sick Rose, The*, 607  
 SIDNEY, SIR PHILIP, 546, 581  
*Simulacra*, 494  
 Since brass, nor stone, nor earth, nor  
 boundless sea, 583  
 Skirting the river road, (my forenoon walk,  
 my rest, ), 644  
*Skunk Hour*, 721  
*Slumber Did My Spirit Seal, A*, 614  
*Snares*, 484  
*Snow Child, The*, 294  
*Snow Man, The*, 672  
 SNYDER, GARY, 746  
*So much depends*, 535, 552  
 Softly, in the dusk, a woman is singing to  
 me, 533  
 Something there is that doesn't love a wall,  
 663  
*somewhere i have never travelled*, [gladly  
 beyond], 697  
*Song* (Tennyson), 624  
*Song of Myself* (excerpts), 637  
*Sonny's Blues*, 131, 418  
 SOPHOCLES, 774, 781, 803, 804  
*Sort of Song, A*, 678  
 Speech after long silence; it is right, 659  
 SPENSER, EDMUND, 535, 539-40, 560, 567,  
 585  
*Spring [April 2021]*, 25  
*Spring and All*, 675  
*Spring and Fall: To a Young Child*, 652



- Spring is like a perhaps hand*, 696  
 STEVENS, WALLACE, 669, 741  
*Still Life*, 767  
*Stopping by Woods on a Snowy Evening*, 665  
*Story of an Hour*, *The*, 304  
*Strand at Lough Beg*, *The*, 765  
*Streetcar Named Desire*, *A*, 783  
*Streets of Laredo*, *The*, 568-69, 575  
 STRINDBERG, AUGUST, 783, 793-94, 1088-89  
 [Success is Counted Sweetest], 646  
*Sun Rising*, *The*, 587  
*Sunlight*, 764  
*Survival of the Fittest Groceries*, 550, 551  
 SWIFT, JONATHAN, 41-42, 132, 547  
 SWINBURNE, ALGERNON CHARLES, 563  
*Swimmer*, *The*, 132, 268
- Take Something Like a Star*, 668  
*Tale*, 733  
*Tasting the Wild Grapes*, 758  
*Tears*, *Idle Tears* [I know not what they mean], 630  
 Tell all my mourners, 700  
*Tempst*, *The*, 791, 792  
*Temptation*, 1280  
 TENNYSON, ALFRED LORD, 535-36, 596, 624, 631  
 That hump of a man bunching chrysanthemums, 712  
 That is no country for old men. The young, 658  
 That time of year thou may'st in me behold, 540  
 That's my last Duchess painted on the wall, 631  
 The first morning, 733  
 The hills step off into whiteness, 750  
 "The hot night makes us keep our bedroom windows open", 720  
 The instructor said, 701  
 The miller's wife had waited long, 660  
 The old South Boston Aquarium stands, 723  
 The palm at the end of the mind, 674  
 The poem of the mind in the act of finding, 673  
 The red beast, 758  
 The time you won your town the race, 653  
 The trees are in their autumn beauty, 655  
 The violence in the newspapers is pure genius, 550-51  
 The virtuous girl wakes in the arms of her husband, 768  
 The whiskey on your breath, 712  
 The wind doth blow today, my love, 572  
 The woman is perfected, 753  
 The woods decay, the woods decay and fall, 636  
 The world is charged with the grandeur of God, 650
- The world is too much with us: late and soon, 617  
 Their life, collapsed like unplayed cards, 743  
*Theme for English B*, 701  
*Theme of the Traitor and the Hero*, 194, 196-99  
 There is a cop who is both prowler and father, 743  
 There is, all around us, 758  
 There was a sunlit absence, 764  
 There were some dirty plates, 677  
 They are rattling breakfast plates in basement kitchens, 689  
 They moved like rivers in their mended stockings, 754  
 They that have power to hurt and will do none, 584  
*Things*, 731  
*Thirteen Ways of Looking at a Blackbird*, 670  
*This Bread I Break* [was once the oat], 716  
*This Is Just to Say*, 677  
 This is the world we wanted, 767  
 This urge, wrestle, resurrection of dry sticks, 712  
 THOMAS, DYLAN, 715-16, 741  
 THOMAS, LEWIS, 95  
 THOREAU, HENRY DAVID, 49, 606  
 Thou still unravish'd bride of quietness, 621  
*Three Years She Grew in Sun and Shower*, 613  
 THURBER, JAMES, 59  
*Tithonus* (excerpt), 536-37, 625  
*Timeless World of a Play*, *The*, 92  
*To a Child Trapped in a Barber Shop*, 735  
*To an Athlete Dying Young*, 653  
*To His Coy Mistress*, 547-48, 596  
 To make a final conquest of all me, 599  
*To My Sister*, 614  
 To see a world in a grain of sand, 609  
 "To Speak of Woe That Is in Marriage," 720  
*To the Virgins, to Make Much of Time*, 593  
 TOLLAND, GREGG, 1452, 1459-60, 1464  
*Transit*, 745  
 TWAIN, MARK. See MARK TWAIN  
 Two people in a room, speaking harshly, 742  
*Two Tramps in Mud Time*, 666  
*Tyger*, *The*, 608  
 Tyger! Tyger! burning bright, 608
- Ulysses* (Joyce), 193, 330  
*Ulysses* (Tennyson), 624, 627  
*Unknown Citizen*, *The*, 710  
*Unquiet Grave*, *The*, 568, 572  
*Upon Julia's Clothes*, 593
- Vanity of Human Wishes*, *The*, (excerpt) 545  
 Vanity, saith the preacher, Vanity!, 632  
*Vanka*, 307  
 Visible, invisible, 682

- wade, 681  
*Wake*, 700  
*Waking*, *The*, 714  
 WALKER, ALICE, 114, 471  
 Walking this field I remember, 711  
 WALTON, IZAAK, 33  
*War of the Ants*, *The* (excerpt), 49  
 WASSERSTEIN, WENDY, 1442  
*Water*, 722  
 We are things of dry hours and the involuntary plan, 727  
 We have no prairies, 763  
*We Real Cool*, [We], 727  
 WELLES, ORSON, 1456, 1459-60, 1464-66, 1468, 1471-74, 1477-84  
 WELTY, EUDORA, 387  
 What happens to a dream deferred?, 703  
 [What Is—"Paradise"—], 647  
 When for the thorns with which I long, too long, 600  
 When I consider how my light is spent, 580  
 When I meet the skier she is always, 745  
 When I was one-and-twenty, 653  
 When, in disgrace with Fortune and men's eyes, 582  
 When John Henry was a little babe, 576  
 When my grave is broke up again, 589  
 When over the flowery, sharp pasture's, 677  
*When You Go Away* [the wind clicks around to the North], 732  
 Whenas in silks my Julia goes, 593  
 Whenever Richard Cory went down town, 660  
 Where have you been, my long lost lover, 573
- Where long the shadows of the wind had rolled, 662  
 WHITE, E. B., 25, 30-32, 33, 60-61  
 WHITMAN, WALT, 606, 636-37, 645, 675  
 Who was this girl, 747  
 Who would I show it to, 733  
*Who's Who*, 704  
 Whose woods these are I think I know, 665  
 Why does your brand sae drap wi' bluid, 570  
*Why I Live at the P. O.*, 387  
*Widow of Ephesus*, *The*, 142  
*Widow Woman*, 701  
*Wild Swans at Coole*, *The*, 655  
 WILLIAMS, TENNESSEE, 41, 91-92, 774, 1027, 1188-89  
 WILLIAMS, WILLIAM CARLOS, 535, 552, 669, 674, 720  
 WILSON, AUGUST, 1344  
*Windhover*, *The*, 651  
*Winter Night*, 378  
 WOOLF, VIRGINIA, 4, 56-57, 133-35, 192  
 WORDSWORTH, WILLIAM, 537, 560, 581, 596, 606, 612-13, 616-17, 663  
*World below the Brine*, *The*, 644
- YEATS, W. B., 198, 543, 655, 741  
*Yonnondio*, 645  
 You are the dark song, 760  
*You Can Have It*, 735  
 You do not do, you do not do, 750  
 You've gotten in through the transom, 735  
 You've seen a strawberry, 683  
*You Were Perfectly Fine*, 343  
 Your absence has gone through me, 731



Providing the most thorough coverage available in one volume, this comprehensive, broad-based collection offers a wide variety of selections in four major genres of literature, and also includes a section on film. The five sections contain detailed critical introductions to each genre, brief biographies of the authors, and other clear concise editorial apparatus. Updated and revised throughout, this edition contains additional essays, fiction, poems, and plays. With its innovative structure, comprehensive coverage, and insightful and stimulating presentation of all kinds of literature, this is an anthology students will turn to again and again.

#### About the Editors

**Robert Scholes** is Professor Emeritus of Modern Culture and Media, and erstwhile Professor of English and Comparative Literature at Brown University, Providence, Rhode Island

**Nancy R. Comley** is Professor of English at Queens College, University of New York

**Carl H. Klaus** is Professor Emeritus of English and formerly Director of the Non-fiction Writing Programme at the University of Iowa

**Michael Silverman** is Professor of Modern Culture and Media, and erstwhile Professor of English and Director of the Programme in Semiotic Studies at Brown University, Providence, Rhode Island

#### Excerpts from Reviews

'A comprehensive collection of excellent pieces . . . blends well the old familiar classics with some of the best modern stories and poems.'

Dan McCue, *Boston College, Massachusetts*

'The best one-volume anthology of literature I have seen.'

Martin Lee Curry, *Brenau College, Georgia*

**OXFORD**  
UNIVERSITY PRESS

[www.oup.com](http://www.oup.com)

ISBN 0-19-566983-5



9 780195 669831

**OXFORD**  
UNIVERSITY PRESS

£ 595.00