



*Selected Readings*

IN BRITISH AND AMERICAN POETRY

英美诗歌  
名篇选读

(第二版)

黄宗英 编著

*Huang Zongying*

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# Preface

Professor Huang Zongying's *Selected Readings in British and American Poetry* (Second Edition) is a pedagogically savvy text for use in a range of introductory literature courses. Student's fears about and resistance to poetry in general—to say nothing of the poetry of the distant past and poetry written in a foreign language—will be allayed by the clear and succinct explanations of poetic functions and elements in Chapters One and Two: "Reading Poetry" and "The Art of Poetry." Students are counseled: "Poetry may be difficult, but it can also be intensely rewarding." Helping students to this realization are the pellucid discussions of exemplary texts, such as Browning's "Meeting at Night" and Frost's "The Pasture." In clear and incisive language, these analyses illustrate how poems mean and how careful attention to poetic form, technique, and diction brings that meaning to life. Indeed, Part One of *Selected Readings in British and American Poetry* could serve as a self-contained primer for any class requiring a succinct introduction to the methods and pleasures of reading poetry.

Part Two of *Selected Readings in British and American Poetry* is much more than an anthology of poetry in English from the fourteenth to the twentieth century (with a brief excursion to the Bible)—although it is that, to be sure. The comprehensive pedagogical goal of the anthology requires that poetic selections be representative rather than exhaustive. As compendious as this section of the text is, Professor Huang consistently chooses representative works and poetic extracts rather than include all writers and many poems. (Helpful sample syllabi in Part One, Chapter Three provide teachers with ways of organizing this material for students of varying levels and interests.) This judicious selectivity allows him to provide extensive biographical and historical introductions to each author and, even more importantly, very thorough textual notes. These notes include textual glosses but also detailed information about such things the relevant poetic forms than his general introductory chapters would allow. Thus Part Two is carefully integrated with Part One to provide students with a thorough knowledge of the subject. All the material that students require for an informed reading of poetry is included in the text. Finally, with an eye toward provoking student thought and inquiry, each section concludes with topics for further thinking. While often the briefest

part of each chapter, "Questions for Discussion" is perhaps the most important: it gives meaning to Professor Huang's title, which stresses not simply *reading* but *experiencing* poetry.

Everything down to the illustrations in *Selected Readings in British and American Poetry* is calculated to appeal to students; it will, therefore, be popular with teachers as well. It is a treasure trove of information about literary history as well as poetry. This material is accessible with being oversimplified, and it is comprehensive without being cluttered with non-essential information. The volume also contains the texts of over one hundred seminal works of the British and American poetic traditions. What is said of poetry itself can be meta-referentially applied to this book of and about poetry: it both delights and instructs the reader.

**Randall Craig**

**State University of New York at Albany**

## 第二版前言

为了更好地满足高等院校开设英美诗歌选读或鉴赏课程的需要，编者完成了本教材第二版的修订工作，主要包括以下几个方面：

首先，录选诗篇从第一版41位诗人的82首诗歌增加到了53位诗人的119首诗歌；英国部分增加了格雷（T. Gray）、哈代（T. Hardy）、豪斯曼（A. E. Housman）、休斯（T. Hughes）等5位诗人；美国部分增加了泰勒（E. Taylor）、爱默生（R. W. Emerson）、桑德堡（C. Sandburg）、肯明斯（E. E. Cummings）、比肖普（E. Bishop）、洛威尔（R. Lowell）、斯奈德（G. Snyder）等7位诗人；全书总字数大致由原来52万字增加到80万字。

其次，此次修订增加了部分不同体裁、题材、流派代表性诗人的作品，以满足不同目的、类别和层次英美诗歌课程教学的需要，比如，圣经诗篇、宗教诗人泰勒的《沉思之八》、“墓园派”诗人代表格雷的《墓畔哀歌》、超验诗人爱默生的诗篇、跨世纪重要诗人哈代的诗篇、简单深邃的学者诗人豪斯曼的诗篇、“自白派”诗人洛威尔的诗篇、生态诗人斯奈德的诗篇等等。然而，因篇幅所限，一些篇幅较长的诗歌名篇仍然无法呈现，比如，柯尔律治的《古舟子咏》、金斯堡的《嚎叫》等。

第三，为了满足部分本科生进行毕业论文写作的需要，此次修订除了保留原来对怀亚特（T. Wyatt）、霍华德（H. Howard）、斯宾塞（E. Spenser）、莎士比亚（W. Shakespeare）、邓恩（J. Donne）、弥尔顿（J. Milton）等英国诗人十四行诗创作中形式与内容相互契合艺术特点的注释和论述之外，编者加大了一些具有里程碑意义的诗人及其作品的篇幅以及对这些重要诗篇的注释和评论，希望对学生进一步深入研读诗歌文本提供一些帮助。这些作品包括圣经诗篇、华兹华斯的《丁登寺》、济慈的颂诗《夜莺颂》和《希腊古瓮颂》、惠特曼的抒情史诗《我自己的歌》、狄金森的诗篇、叶芝的《1916年复活节》和《二次降临》、弗罗斯特的《割草》和《家葬》等等。

第四，为了配合北京联合大学精品视频公开课的建设，编者完成了以下九讲共400分钟的课堂教学视频录像工作：“诗歌寓教于乐”、“莎士比亚与其十四行诗第18首”、“邓恩与其《离别辞：节哀》”、“弥尔顿与其十四行诗第19首”、“华兹华斯与其《我好似一朵孤独的流云》”、“济慈与其《初读恰普曼译荷马史诗》”、“惠特曼与其《我歌唱一个人的自我》”、“狄金森与其《我是无名之辈，你是谁？》”和“弗罗斯特与其《一条行人较少的路》”。在北京联合大学

和高等教育出版社领导、编辑和老师们的鼓励和支持下，这些视频资料已经刻成光盘，附加书后，更好地就教于同行和广大学生。此外，第一版书后的诗歌术语（Glossary of Literary Terms）电子版也附在光盘之中，更加方便查阅。

本教材修订版是北京市哲学社会科学规划项目/北京市教育委员会社科计划重点项目《爱默生与美国诗歌传统研究》的阶段性成果之一，同时也是北京联合大学“十二五”规划教材建设项目。为此，感谢北京市哲学社会科学规划办和北京市教育委员会为本教材的修订出版提供了资助！感谢北京大学王式仁教授多年的耐心指导和鼓励！感谢纽约州立大学英文系主任Randall Craig教授为本书撰写了序言！感谢纽约州立大学英文系Jeffrey Berman教授、惠顿大学Wayne Martindale教授、北京大学孙亦丽教授等多位资深专家审阅了书稿！感谢北京联合大学张连城、杨鹏、张宝秀教授、北京外国语大学张剑教授、对外经贸大学蒋显璟教授、北京师范大学章燕教授等领导 and 专家在课题申请、教材编写、视频录制等各方面给予的指导、鼓励和帮助！感谢北京联合大学教务处电教中心的领导和老师们、应用文理学院领导、全体英语教师和2011级英语专业全体同学为编者主讲“英美诗歌名篇选读”视频公开课的录制工作提供的支持、鼓励和辛勤劳动！感谢美国惠顿学院（Wheaton College）校长Leland Ryken教授和Wayne Martindale教授邀请编者赴该校进行短期访学的机会！感谢美国圣达菲学院（Santa Fe College）副校长Vilma Elisa Fuentes博士邀请编者赴该校进行短期讲学的机会！感谢佛罗里达大学Smathers尚本书图书馆黄曾三（Samuel T. Huang）先生为编者提供了研读许多珍贵资料和照片的机会！

由于本人学识所限，教学经验不足，且涉及的诗人和诗歌作品又比较多，因此这本教材及其视频录像中仍有许多缺点和错误，恳请同行专家和同学们批评指正。

黄宗英

2014年4月10日



# 第一版前言

《英美诗歌选读》是一本为本科英语专业英美诗歌(选读)课和非英语专业高年级英语素质教育选修课编写的教材。内容选用14世纪以来英美各个时期代表诗人的名诗。编者对入选诗人及其诗歌提供了简介、注释及思考问题。诗人简介涉及诗人生平、主要成就、创作风格以及英美诗歌史上的主要流派或运动。入选诗歌要求以点见面,坚持艺术性与系统性兼容并蓄的原则。诗文注释涉及英美诗歌部分基本诗歌体裁(如,十四行诗的形式及其逻辑与情感结构)、英诗格律、教学中证明需要注释的难点、句里行间的内涵寓意、诗篇的主题以及诗化主题的各种艺术创造等等。编者在掌握翔实材料的基础上,介绍英美诗歌史上具有里程碑意义的诗歌名篇及其内涵;希望既能够从宏观角度暗示英美诗史脉络,又能从微观角度画龙点睛、鞭辟入里地释读名诗片段,给读者一种豁然开朗又丝丝入扣的认知体验,力求精练而不失其精要。除了教材作用以外,《英美诗歌选读》还希望能够引领喜爱英语的读者进行英语诗歌的艺术审美体验。编者力求用尽可能通俗的英文进行介绍与注释,让读者能够通过细读这些具有代表性的英语诗文原作,提高他们对英语语言的感受能力和对英语文学作品的鉴赏能力,从而拓展他们英语文学与文化的知识,增强外语学习的文化意识,陶冶青年读者的情操,提高他们的综合素质。

北京大学资深教授赵萝蕤博士曾经在一篇随笔中写道:“想把英语学好,总得多读点思想性和艺术性都比较好的文学作品,而且还得付出一定的辛勤劳动,把作品读得透一点,不能光想着图快,图省力。……读一点诗歌也是必要的,因为诗歌是一种进一步加了工的语言。……多读文学作品很有必要,不完全是为了‘锦上添花’;因为文学作品往往有极丰富的生活内容,而思想性和艺术性好的作品还往往是内容与形式的完美结合,读了不但开阔眼界,增长知识,还能够极大地提高鉴别能力和表达能力;关键在于是否肯费点力气,多用点心,这样日复一日必定会见效果的。”<sup>1</sup>诚然,初读英诗的读者会因为理不顺英国文艺复兴时期斯宾塞、莎士比亚、弥尔顿等伟大诗人诗歌中许多盘根错节的句法结构而感到困惑;会因为英国玄学派诗人笔墨中的“怪诞比喻”(conceit)而感到百思不解;也会因为现当代英美诗人诗歌中的貌似简单而找不到可以入诗的元素。但是,我们也总会因为最终体悟到斯宾塞、莎士比亚、弥尔顿等诗人名篇中曲中带直的抑扬顿挫而感到欣喜若狂;我们也总会因为最终体会到邓恩笔下的“怪诞比喻”所蕴涵的丰富

1 赵萝蕤《我的读书生涯》,北京:北京大学出版社,1996年11月,第236页。



情感与敏锐思想而拍案叫绝；也会因为最终体察到现当代诗人貌似简单的外衣下所隐藏的深邃哲理而感到兴奋不已。的确，每当我们在课堂上与同学们一起分享诗能够让我们的生命意义得以升华的快乐的时候，英语学习的意义也同时得到了升华。在这一时刻，英语教学中的文化意识悄然地进入我们的心灵深处；在这一时刻，我们能够发现英语学习不是一种“疯狂”的行为，而可以是一种心灵的历练。

在本书的编写过程中承蒙许多专家、学者不吝赐教。北京大学孙亦丽教授认真审读了全书；美国惠顿学院（Wheaton College）教授 Wayne Martindale 博士及其夫人 Nita Martindale 女士认真审读了部分书稿，在此表示诚挚的感谢。感谢纽约州立大学奥本尼分校（State University of New York at Albany）多年来始终如一地支持我进行英美诗歌的教学科研工作。感谢北京大学图书馆祝德光、柴振财、杜榕等几位老师多年来对我的支持。感谢北京联合大学应用文理学院的领导和外国语言文化系的全体师生对我的教学科研工作所给予的信任与支持。书中的作家介绍与诗文注释参考了许多英美文学选集、教材、作品注释、评论专著，有关信息在引用文献中提供，在此对编/著者一并表示诚挚的谢意。

黄宗英

2007年元旦/北京西二旗

# Contents

## Part One

### **Experiencing British and American Poetry** ..... 1

#### **Chapter 1 Reading Poetry with Case Studies** ..... 2

1.1 Poetry Delights and Instructs ..... 2

1.2 Poetry Communicates Experience ..... 3

1.3 Saying Much in Little ..... 5

1.4 Deceptive Simplicity ..... 7

1.5 Lucid Symbolism ..... 8

1.6 Sound and Sense ..... 9

1.7 Dark Side of Robert Frost ..... 12

#### **Chapter 2 The Elements of Poetry** ..... 13

2.1 Types of Poetry: Lyric, Narrative and Dramatic ..... 13

2.2 Rhythm and Meter ..... 15

2.3 Figurative Language ..... 17

2.4 Allegory and Symbol ..... 20

2.5 Stanza Forms ..... 21

2.6 Reading Poetry ..... 24

#### **Chapter 3 How to Use This Book** ..... 25

3.1 As a Textbook for English Poetry-reading Courses ..... 25

3.2 Features of This Book ..... 27

3.3 Tentative Syllabi for English Poetry-reading Courses ..... 30

## Part Two

### **Selected Readings in British and American Poetry** ..... 37

#### **1. Geoffrey Chaucer (1343–1400)** ..... 38

*The Canterbury Tales*

From The General Prologue ..... 41

#### **2. Thomas Wyatt (1503–1542)** ..... 48

The Long Love, That in My Thought Doth Harbor ..... 50

#### **3. Henry Howard, Earl of Surrey (1517–1547)** ..... 55

Love, That Doth Reign and Live within My Thought ..... 56

#### **4. Edmund Spenser (1552–1599)** ..... 59

*The Faerie Queene*

The First Booke ..... 60

*Amoretti*

Sonnet 75 .....	66
<b>5. William Shakespeare (1564–1616) .....</b>	<b>69</b>
Sonnet 18 .....	74
Sonnet 73 .....	78
Sonnet 116 .....	81
<b>6. Thomas Campion (1567–1620) .....</b>	<b>85</b>
There Is a Garden in Her Face .....	87
<b>7. Psalms .....</b>	<b>88</b>
Psalm 1 .....	91
Psalm 23 .....	95
<b>8. John Donne (1572–1631) .....</b>	<b>98</b>
A Valediction Forbidding Mourning .....	101
Holy Sonnet VII .....	107
Holy Sonnet X .....	110
<b>9. Ben Jonson (1572–1637) .....</b>	<b>113</b>
On My First Son .....	115
Song: To Celia (I) .....	117
Song: To Celia (II) .....	118
<b>10. Robert Herrick (1591–1674) .....</b>	<b>120</b>
To the Virgins, to Make Much of Time .....	121
<b>11. George Herbert (1593–1633) .....</b>	<b>122</b>
Virtue .....	124
<b>12. John Milton (1608–1674) .....</b>	<b>125</b>
When I Consider How My Light Is Spent .....	128
<i>Paradise Lost</i> (The Invocation) .....	134
<b>13. Anne Bradstreet (1612–1672) .....</b>	<b>138</b>
To My Dear and Loving Husband .....	140
The Author to Her Book .....	141
<b>14. Andrew Marvell (1621–1678) .....</b>	<b>143</b>
To His Coy Mistress .....	145
<b>15. Edward Taylor (ca. 1642–1729) .....</b>	<b>150</b>
Meditation 8 ( <i>John 6.51. I am the Living Bread.</i> ) .....	152
<b>16. Thomas Gray (1716–1771) .....</b>	<b>158</b>
Elegy Written in a Country Churchyard .....	160

17. William Blake (1757–1827).....	169
The Lamb (From <i>Songs of Innocence</i> ).....	171
The Tyger (From <i>Songs of Experience</i> ).....	174
London (From <i>Songs of Experience</i> ).....	178
18. William Wordsworth (1770–1850).....	180
I Wandered Lonely as a Cloud.....	183
Composed upon Westminster Bridge, September 3, 1802.....	187
Lines (Composed a Few Miles above Tintern Abbey on Revisiting the Banks of the Wye During a Tour, July 13, 1798).....	188
19. Samuel Taylor Coleridge (1772–1834).....	202
Kubla Khan Or a Vision in a Dream. A Fragment.....	204
20. Percy Bysshe Shelley (1792–1822).....	210
Ozymandias.....	213
Ode to the West Wind.....	214
21. John Keats (1795–1821).....	222
On First Looking into Chapman's Homer.....	225
Ode to a Nightingale.....	229
Ode on a Grecian Urn.....	240
To Autumn.....	247
22. Ralph Waldo Emerson (1803–1882).....	250
Each And All.....	254
Concord Hymn (Sung at the Completion of the Battle Monument, July 4, 1837).....	259
Brahma.....	265
Days.....	268
23. Henry Wadsworth Longfellow (1807–1882).....	271
A Psalm of Life.....	274
24. Edgar Allan Poe (1809–1849).....	278
To Helen.....	280
The Raven.....	282
Annabel Lee.....	291
25. Alfred, Lord Tennyson (1809–1892).....	294
Break, Break, Break.....	296
The Eagle <i>Fragment</i> .....	298

## Contents

Crossing the Bar .....	299
<b>26. Robert Browning (1812–1889) .....</b>	<b>301</b>
Meeting at Evening .....	303
Parting At Morning .....	304
My Last Duchess .....	305
<b>27. Walt Whitman (1819–1892) .....</b>	<b>310</b>
One's-Self I Sing .....	315
Song of Myself [Sections 1-2, 5-6, 10-11, 24] .....	318
O Captain! My Captain! .....	342
<b>28. Mathew Arnold (1822–1888) .....</b>	<b>346</b>
Dover Beach .....	348
<b>29. Emily Dickinson (1830–1886) .....</b>	<b>352</b>
I'm Nobody! Who Are You? (260) .....	354
"Hope" is the Thing With Feathers (314) .....	356
The Soul Selects Her Own Society (409) .....	358
Because I Could Not Stop for Death (479) .....	360
This is My Letter to the World (519) .....	363
I Heard a Fly Buzz — When I Died (591) .....	365
Tell All the Truth but Tell it Slant – (1263) .....	367
My Life Closed Twice Before It's Close (1773) .....	368
<b>30. Thomas Hardy (1840–1928) .....</b>	<b>370</b>
Hap .....	373
The Darkling Thrush .....	376
Ah, Are You Digging On My Grave? .....	380
<b>31. A. E. Housman (1859–1936) .....</b>	<b>384</b>
Loveliest of Trees, the Cherry Now .....	385
To an Athlete Dying Young .....	387
When I Was One-and-Twenty .....	391
<b>32. William Butler Yeats (1865–1939) .....</b>	<b>393</b>
Easter 1916 .....	395
The Second Coming .....	402
Sailing to Byzantium .....	406
<b>33. Robert Frost (1874–1963) .....</b>	<b>411</b>
Stopping by Woods on a Snowy Evening .....	414
The Road Not Taken .....	418

Mowing .....	420
Mending Wall .....	424
Home Burial .....	427
<b>34. Carl Sandburg (1878–1967) .....</b>	<b>437</b>
Chicago .....	440
Cool Tombs .....	444
The People, Yes .....	447
<b>35. Wallace Stevens (1879–1955) .....</b>	<b>450</b>
The Snow Man .....	451
The Emperor of Ice Cream .....	453
Anecdote of the Jar .....	455
<b>36. William Carlos Williams (1883–1963) .....</b>	<b>456</b>
Spring and All .....	458
The Red Wheelbarrow .....	461
This Is Just To Say .....	463
From <i>Paterson</i> .....	
Preface .....	464
<b>37. Ezra Pound (1885–1972) .....</b>	<b>469</b>
In a Station of the Metro .....	473
From <i>The Cantos</i> .....	476
<b>38. H.D. (Hilda Doolittle) (1886–1961) .....</b>	<b>481</b>
Sea Rose .....	483
Pear Tree .....	484
Oread .....	486
Helen .....	488
<b>39. T.S. Eliot (1888–1965) .....</b>	<b>490</b>
The Love Song of J. Alfred Prufrock .....	492
<b>40. e. e. cummings (1894–1962) .....</b>	<b>504</b>
l(a) .....	506
[old age sticks] .....	508
<b>41. Hart Crane (1899–1932) .....</b>	<b>511</b>
Paraphrase .....	513
Voyages II .....	516
<b>42. Langston Hughes (1902–1967) .....</b>	<b>520</b>
The Negro Speaks of Rivers .....	522

## Contents

Harlem .....	523
<b>43. W. H. Auden (1907–1973)</b> .....	<b>526</b>
As I Walked Out One Evening .....	530
Musée Des Beaux Arts .....	534
<b>44. Charles Olson (1910–1970)</b> .....	<b>538</b>
From <i>THE MAXIMUS POEMS</i> .....	543
<b>45. Elizabeth Bishop (1911–1970)</b> .....	<b>553</b>
Brazil, January 1, 1502.....	555
<b>46. Robert Lowell (1917–1977)</b> .....	<b>560</b>
For the Union Dead .....	562
<b>47. Allen Ginsberg (1926–1997)</b> .....	<b>568</b>
A Supermarket in California .....	569
<b>48. Anne Sexton (1928–1974)</b> .....	<b>574</b>
The Black Art .....	576
The Sun .....	578
Oysters .....	580
<b>49. Ted Hughes (1930–1998)</b> .....	<b>583</b>
Hawk Roosting.....	585
<b>50. Gary Snyder (1930– )</b> .....	<b>589</b>
Anasazi .....	591
<b>51. Sylvia Plath (1932–1963)</b> .....	<b>594</b>
Mirror .....	596
Daddy.....	599
<b>52. Don Byrd (1944– )</b> .....	<b>604</b>
The Last Day of the War .....	606
<b>53. Perrie Joris (1946– )</b> .....	<b>611</b>
This Afternoon Dante.....	613
<b>Reference</b> .....	<b>617</b>



# Part One

## Experiencing British and American Poetry

## Chapter 1 Reading Poetry with Case Studies

### 1.1 Poetry Delights and Instructs

Aristotle rightly announced that “poetry tends to express the universal” (Adams 53). In all ages and in all places of this world, people have been writing poetry, and poetry has been eagerly read and listened to by all people, of whatever race, age, or gender. In all ages, poetry has been an especial concern of the educated, the intelligent, and the wealthy, yet it has also appealed, perhaps in its simpler forms, to the uneducated, the unintelligent, and the poor. Why are so many people interested in poetry? Perhaps we all know the answer because poetry gives us both pleasure and instruction. Horace (65 B.C.–8 B.C.), a Roman poet, said in his essay “Art of Poetry” that “he [the poet] has gained every vote who has mingled profit [usefulness] with pleasure by *delighting* the reader at once and *instructing* him” (Adams 73). Robert Frost (1874–1963), a twentieth-century American poet, said in his essay “The Figure a Poem Makes” that “it [a poem] begins in *delight* and ends in *wisdom*” (Barry 126). Poetry, therefore, makes our life more colorful and more meaningful. Poetry in all ages has been regarded as significant, not simply as one of several alternative ways of entertaining ourselves, as one man might choose basketball, another ping pong, another music, and another poetry. Rather, poetry has been regarded as something essential to our existence, something having a unique value to our fully experienced life, something a person is better off for having and spiritually impoverished if without. We read, listen to, or even recite poetry because it gives us enjoyment and offers to take us a step closer to the true meaning of life.

We know that a poet attempts to communicate some aspect of experience through language. The language of poetry, however, is more compressed than the language of fiction. We need to give ourselves willingly to the understanding of poetry. The pleasure of reading poetry derives from the beauty of the language — the delight of the sounds and the images — as well as the power of the emotion and the depth of the insight conveyed. Poetry may be difficult, but it can also be intensely rewarding. Poems are written to bring us a sense of life, while widening and sharpening our contact with human existence. We all have an inner