UIL Literary Criticism Poetry Selections 2020

Percy Bysshe Shelley's  "Ozymandias"
Percy Bysshe Shelley's  "Song: To the Men of England"
William Shakespeare's  Sonnet 73
Alanis Morissette's  "Head over Feet"
Mary Holtby's  "Milk-cart"
Emily Dickinson's  "[A Bird came down the Walk]"
Percy Bysshe Shelley's  "Ozymandias"
and
Sheikh Sa‘di’s  "[A Vision of the Sultan Mahmud]"
Percy Bysshe Shelley's  "England in 1819"
Percy Bysshe Shelley's  "One word is too often profaned"
William Shakespeare's  Sonnet 2
John Updike's  "Player Piano"
Thomas Hardy's  "Transformations"
Percy Bysshe Shelley's  "[Tell me thou Star, whose wings of light]"

Percy Bysshe Shelley's  "To Wordsworth"
Percy Bysshe Shelley's  "To Jane, The Invitation" (excerpted)
Samuel Taylor Coleridge's  "The Nightingale" (excerpted)
John Clare's  "The Flight of Birds"
Robert B. Shaw's  "Shut In"
Percy Bysshe Shelley's  "An Exhortation"
Percy Bysshe Shelley's  "Mutability"
Percy Bysshe Shelley's  "[Lift not the painted veil]"
E. E. Cummings's  "since feeling is first"
John Frederick Nims's  "Love Poem"
Emily Brontë's  "The Wind I Hear It Sighing"
Carl Sandburg's  "Hangman at Home"
Percy Bysshe Shelley's  "Ode to the West Wind" (excerpted)
Percy Bysshe Shelley's  "[Ye hasten to the grave!]"
Bruce Bennett's  "The True Story of Snow White"
John Ashbery's  "Some Trees"
Polonsky's and Larkworthy's  two senryus
Barry Spacks's  "October"
Reina del Cid’s  "Common Man"

Italics indicate that the poem is found in Part 4
Edna St. Vincent Millay’s
"Conscientious Objector"
Edna St. Vincent Millay’s
"To Inez Milholland"
Charles Martin's
"Sharks at the New York Aquarium"
Larkworthy’s
"[The teacher says ‘Learn . . .’]"
Alistair Reid’s
"Living in Time"
Maya Angelou’s
"The Mothering Blackness"
*Edna St. Vincent Millay’s*
"An Ancient Gesture"

Edna St. Vincent Millay’s
"[Time, that renews the tissues of this frame]"
Edna St. Vincent Millay’s
"Sonnet in Dialectic"
William Butler Yeats
"All Things Can Tempt Me"
Claude McKay’s
"The Tropics In New York"
Theodore Roethke’s
"My Papa’s Waltz"
*Edna St. Vincent Millay’s*
"Inland"

Edna St. Vincent Millay’s
"Passer Mortuus Est"
Edna St. Vincent Millay’s
"[I will put Chaos into fourteen lines]"
Robert Graves’s
"In Broken Images"
Thomas Hardy’s
"Hap"
William Empson’s
"Missing Dates"
*Edna St. Vincent Millay’s*
"[Oh, oh, you will be sorry for that word!]"

Edna St. Vincent Millay’s
"Recuerdo"
Edna St. Vincent Millay’s
"Dirge” from "Memorial to D.C."
*Sharon Olds’s*
"My Son the Man"
William Wordsworth’s
"Composed upon Westminster Bridge, Sept. 3, 1802"
E. E. Cummings’s
"[i carry your heart with me(i carry it in]"
Robert Francis’s
"The Catcher"
*Lilace Mellin Guignard’s*
"Lullaby in Frackland"

Edna St. Vincent Millay’s
"Fatal Interview, Sonnet XLVI"
Edna St. Vincent Millay’s
"Dirge without Music"
Wendy Cope’s
"After the Lunch"
unattributed (two quatrains)
"[Alan Turing]" and "[The Art of Biography]"
William Wordsworth’s
"To the Cuckoo"
Sir Walter Raleigh’s
"What Is Our Love"
*Percy Bysshe Shelley’s*
"Ozymandias"

*Italics indicate that the poem is found in Part 4*
John Donne's	"Love's Deity"
John Donne's	Holy Sonnet X
Emily Bronte's	"[The night's darkening round me]"
Sharon Olds's	"Earliest Memory"
Lucille Clifton's	"The Lost Women"

John Donne's	"[This is my play's last scene; here heavens appoint]"
John Donne's	"The Anniversary"
John Donne's	Holy Sonnet XIV
Andrea Forbing-Maglione's	"My Body"
Anne's Reeve Aldrich's	"Recollection"
Philip Larkin's	"Since the Majority of Me"
Walt Whitman's	"Best! Beat! Drums!"

John Donne's	"The Triple Foole"
John Donne's	"The Baite"
John Donne's	Holy Sonnet I
Adrienne Rich's	"Solfegietto"
Robinson Jeffers's	"Mountain Pines"
Jane Taylor's	"Silver"

John Donne's	"Meditation XVII" (excerpted)
John Donne's	"Loves Alchymie"
John Donne's	Holy Sonnet VII
various attribution	"[Sir, I admit your general rule]"
D. H. Lawrence's	"Piano"
Norman MacCaig's	"Sheep Dipping"

Robinson Jefferson's	"Hurt Hawks"
John Donne's	"Just"
John Donne's	Holy Sonnet V
Robert Herrick's	"Delight in Disorder"
Seamus Heaney's	"From the Frontier of Writing"
May Swenson's	"Women"

Charlotte Perkin's Gilman's	"To the Indifferent Women"

italics indicate that the poem is found in Part 4
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<tr>
<th>Author</th>
<th>Title</th>
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<tr>
<td>Rudyard Kipling's</td>
<td>&quot;The Hyaenas&quot;</td>
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<td>Rudyard Kipling's</td>
<td>&quot;A Pict Song&quot;</td>
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<td>Linda Pastan's</td>
<td>&quot;Prosody 101&quot;</td>
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<td>Percy Bysshe Shelley's</td>
<td>&quot;Song&quot; [Rarely, rarely . . . ]</td>
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<td>William Shakespeare's</td>
<td>Sonnet 146</td>
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<td>Rudyard Kipling's</td>
<td>&quot;Arithmetic on the Frontier&quot;</td>
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<td>Rudyard Kipling's</td>
<td>&quot;A Charm&quot;</td>
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<td>Henry David Thoreau's</td>
<td>&quot;Smoke&quot;</td>
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<td>E. E. Cummings's</td>
<td>&quot;if up's the word; and world goes greener&quot;</td>
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<td>Robert Frost's</td>
<td>&quot;Neither Out Far nor In Deep&quot;</td>
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<td>Edna St. Vincent Millay's</td>
<td>&quot;[What's this of death . . .?]&quot;</td>
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<td>Rudyard Kipling's</td>
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<td>Rudyard Kipling's</td>
<td>&quot;[The Stream is shrunk—the pool is dry]&quot;</td>
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<td>Sally Ann Roberts's</td>
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<td>Christina Rossetti's</td>
<td>&quot;[I dream of you to wake]&quot;</td>
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<td>John Fitzgerald Kennedy's</td>
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<td>&quot;In Memory of Jane Fraser&quot;</td>
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<td>John Updike's</td>
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<td>Walt Whitman's</td>
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<td>Rudyard Kipling's</td>
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<td>Rudyard Kipling's</td>
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<td>Wilfred Owen's</td>
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<td>Robert Francis's</td>
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<td>Anne Sexton's</td>
<td>&quot;Lobster&quot;</td>
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<td>Maya Angelou's</td>
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<td>Robert Frost</td>
<td>&quot;Follower&quot;</td>
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<td>Anne Bradstreet</td>
<td>&quot;To My Dear and Loving Husband&quot;</td>
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<td>&quot;Transformations&quot;</td>
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<td>Robert Frost</td>
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<td>Robert Frost</td>
<td>&quot;The Ovenbird&quot;</td>
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<td>Sylvia Plath</td>
<td>&quot;Wreath for a Bridal&quot;</td>
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<td>William Empson</td>
<td>&quot;Missing Dates&quot;</td>
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<td>William Wordsworth</td>
<td>&quot;Composed upon Westminster Bridge, Sept. 3, 1802&quot;</td>
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<td>Robert Frost</td>
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<td>Robert Frost</td>
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<td>Robert Frost</td>
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<td>John Crowe Ransom</td>
<td>&quot;Winter Remembered&quot;</td>
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<td>Susan Wick</td>
<td>&quot;On Re-recording Mozart&quot;</td>
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<td>Emily Dickinson</td>
<td>&quot;[We Like March, his shoes are purple]&quot;</td>
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<td>Thomas Hardy</td>
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<td>Robert Frost</td>
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<td>Robert Frost</td>
<td>&quot;Acquainted with the Night&quot;</td>
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<td>Robert Lowell</td>
<td>&quot;To John Keats&quot;</td>
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<td>Emily Dickinson</td>
<td>&quot;[The moon was but a chin of gold]&quot;</td>
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<td>Wendell Berry</td>
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<td>Jo-Anne McLaughlin-Carruth</td>
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<td>Robert Frost</td>
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<td>Frederick Nims</td>
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<td>Garrison Keillor</td>
<td>&quot;The Anthem: If Robert Frost Had Written 'The Star Spangled Banner'&quot;</td>
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<td>Ruth Fainlight</td>
<td>&quot;Crocuses&quot;</td>
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<td>Edwin Arlington Robinson</td>
<td>&quot;Miniver Cheevy&quot;</td>
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<td>Arthur Guiterman</td>
<td>&quot;The Vanity of Human Greatness&quot;</td>
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|      | William Shakespeare | "Fear No More the Heat o' the Sun"  
from Cymbeline 4.2 |
|      | Garrison Keillor | "The Anthem: If Robert Frost Had Written 'The Star Spangled Banner'" |

*italics indicate that the poem is found in Part 4*
Emily Dickinson's  "[Success is counted sweetest]"
Emily Dickinson's  "[There is no frigate like a book]"
Edwin Arlington Robinson's  "Credo"
Edwin Muir's  "Animals"
Old English anonymous  "The Wanderer" excerpted
Yvor Winters's  "To a Military Rifle"
*Emily Dickinson's*  "[The mountain sat upon the plain]"
Emily Dickinson's  "[A wounded deer leaps highest]"
Emily Dickinson's  "[A route of evanescence]"
Henry Taylor's  "Green Springs the Tree"
Siegfried Sassoon's  "Does It Matter?"
Old English anonymous  "The Seafarer" excerpted
Robert Herrick's  "To His Mistress Objecting to Him Neither Toying nor Talking"
*Emily Dickinson's*  "[As imperceptibly as grief]"
Emily Dickinson's  "[The soul selects her own society]"
Emily Dickinson's  "[There is no frigate like a book]"
Old English anonymous  "Vainglory"
John Davies's  "[As when the bright cerulean firmament]"
Wilfred Owen's  "Arms and the Boy"
*Emily Dickinson's*  "[The mushroom is the elf of plants]"
Emily Dickinson's  "[I like to see it lap the miles]"
Emily Dickinson's  "[I heard a fly buzz when I died]"
Old English anonymous  "The Wife's Lament"
Elizabeth Barrett Browning's  "To George Sand: A Recognition"
George Eliot's  "Mid My Gold-Brown Curls"
Thomas Gunn's  "The Secret Sharer"
*Emily Dickinson's*  "[Nature the gentlest mother]"
Emily Dickinson's  "[A narrow fellow in the grass]"
Emily Dickinson's  "[One dignity delays for all]"
Gwen Harwood's  "In the Park"
W. H. Auden's  "Funeral Blues"
Gerard Manley Hopkins's  "Pied Beauty"
*Philip Levine's*  "Gospel"
Emily Dickinson's  "[I taste a liquor never brewed]"
Emily Dickinson's  "[I bring an accustomed wine]"
Emily Dickinson's  "[I died for beauty, but was scarce]"
Vachel Lindsay's  "The Flower-Fed Buffaloes"
Bartholomew Griffin's  "[Fair is my love that feeds among the lilies]"
William Wordsworth's  "Steamboats, Viaducts, and Railways"
*Sharon Olds's*  "He Comes for the Jewish Family, 1942"

*italics indicate that the poem is found in Part 4*
Emily Dickinson's  "[Success is counted sweetest]"
Robert Browning's  "Porphyria's Lover"
Thomas Hardy's  "The Voice"
Robert Frost's  "Putting in the Seed"
John Crowe Ransom's  "Blue Girls"
Robert Browning's  "Memorabilia"

Robert Browning's  "My Last Duchess"
Frederick Turner's  "110 Degrees in Dallas"
Vaida Stewart Montgomery's  "Funeral"
Billy Collins's  "Sonnet"
Robert Browning's  "Love in Life"

Robert Browning's  "Youth and Art"
Edna St. Vincent Millay's  "Oh, Oh, You Will Be Sorry for That Word"
Pablo Neruda's  "Brown and Agile Child"
John Crowe Ransom's  "Vaulting Oak"
Robert Browning's  "Misconceptions"

Robert Browning's  "Two in Campagna"
Robert Browning's  "Meeting at Midnight"
Randall Jarrell's  "The Death of the Ball Turret Gunner"
Anthony Hecht's  "The End of the Weekend"
Helen Chasin's  "City Pigeons"
William Shakespeare's  Sonnet 29
Robert Browning's  "Verse-Making Was Least of My Virtues"

Robert Browning's  "Love among the Ruins"
Robert Browning's  "Childe Roland to the Dark Tower came"
David Wojahn's  "It's Only Rock and Roll, but I Like It: The Fall of Saigon"
Edna St. Vincent Millay's  "Travel"
John Updike's  "Perfection Wasted"
Martin Espada's  "Bully"

Robert Browning's  "Soliloquy of the Spanish Cloister"
Robert Browning's  "The Lost Leader"
Dana Gioia's  "Words"
Robert Frost's  "Unharvested"
Alan Truscott's  "[Self-Observation]"
Robert Browning's  "The Names"
Jeffrey Harrison's  "Renewal"

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<th>2013 B</th>
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<td>&quot;Constancy to an Ideal Object&quot;</td>
<td>Samuel Taylor Coleridge's</td>
<td>&quot;Phantom&quot;</td>
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<td>Elizabeth Barrett Browning's</td>
<td>&quot;[If thou must love me, let it be for nought]&quot;</td>
<td>Edgar Allan Poe's</td>
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<td>Robert Morgan's</td>
<td>&quot;Audubon's Flute&quot;</td>
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<td>&quot;Private Means is Dead&quot;</td>
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<td>Samuel Taylor Coleridge's</td>
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<td>Samuel Taylor Coleridge's</td>
<td>&quot;The Nightingale&quot;</td>
<td>Ralph Waldo Emerson's</td>
<td>&quot;Loss and Gain&quot;</td>
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<td>Henry Wadsworth Longfellow's</td>
<td>&quot;Snow-flakes&quot;</td>
<td>John Masefield's</td>
<td>&quot;Sea-Fever&quot;</td>
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<td>Samuel Taylor Coleridge's</td>
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<td>Samuel Taylor Coleridge's</td>
<td>&quot;The Rime of The Ancient Mariner&quot;</td>
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<td>Samuel Taylor Coleridge's</td>
<td>&quot;Dejection: An Ode&quot;</td>
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<td>Emily Dickinson's</td>
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<td>Jan Owen's</td>
<td>&quot;First Love: Titian’s Young Englishman with a Glove, circa 1530&quot;</td>
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UIL Literary Criticism Poetry Selections 2012

2012 A

Marianne Moore's
"To a Snail"
Marianne Moore's
"No Swan So Fine"
William Wordsworth's
"It Is a Beauteous Evening"
Robert Graves's
"The Persian Version"
Marge Piercy's
"What's That Smell in the Kitchen?"
Robinson Jeffers's
"Fire on the Hills"
Marianne Moore's
"To an Inter-Mural Rat"

2012 B

Marianne Moore's
"Fish"
Marianne Moore's
"In the Days of Prismatic Colour"
John Clare's
"The Flight of Birds"
D. H. Lawrence's
"Piano"
Katie Mallet's
haiku: "Beauty of Japan"
Gerard Manley Hopkins's
"Felix Randal"
Marianne Moore's / Thomas More's
"Rosemary" and "[Rosemarine]" excerpted prose

2012 C

Marianne Moore's
"To a Steamroller"
Marianne Moore's
"England"
Paul Griffen's
four-liner: ":[Euripdes]"
Molly Holden's
"Some Men Create"
Ben Jonson's
"Simplex munditiis"
Henry Wadsworth Longfellow's
"Possibilities"
Robert Graves's
"Song: One Hard Look"
Marianne Moore's
"Silence"

2012 D

Marianne Moore's
"The Mind Is an Enchanted Thing"
Marianne Moore's
"In This Age of Hard Trying, Nonchalance Is Good And"
Robert Browning's
"Meeting at Midnight"
E. E. Cummings's
"since feeling is first"
Mary Holtby's
"Milk-cart"
James Russell Lowell's
"Auspex"
William Wordsworth's
"To Sleep"

2012 E

Marianne Moore's
"In Distrust of Merits"
Thomas Hardy's
"The Puzzled Game-Birds"
William Shakespeare's
Sonnet 93
John Ciardi's
"Most Like an Arch This Marriage"
Claude McKay's
"America"
Robert Francis's
"Catch"

2012 F

Marianne Moore's
"What Are Years?"
Marianne Moore's
"The Past Is the Present"
Steve Kowit's
"The Grammar Lesson"
John Dryden's
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Rawiri James's
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John D. MacDonald's
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Anne Sexton's
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UIL Literary Criticism Poetry Selections 2011

Theodore Roethke's
"Cuttings later"

Theodore Roethke's
"The Bat"

Theodore Roethke's
"On the Road to Woodawn"

Robert Frost's
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John Keats's
"To Sleep"

Mark Strand's
"Two Horses"

Edmund Waller's
"To a Fair Lady, Playing with a Snake"

*Theodore Roethke's* "Root Cellar"

Theodore Roethke's
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Theodore Roethke's
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Ralph Waldo Emerson's
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William Butler Yeats's
"The Fiddler of Dooney"

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Sonnet 2

Robinson Jeffers's
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Theodore Roethke's
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Elizabeth Bishop's
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Elizabeth Barrett Browning's
"[What's this of death]"

Emily Brontë's
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*Theodore Roethke's / Wendell Berry's* "'Long Live the Weeds'' and "The Peace of Wild Things"

Theodore Roethke's
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"Back from the Word-Processing Course, I Say to My Old Typewriter"

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*Edna St. Vincent Millay's* "An Ancient Gesture"

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Theodore Roethke's
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| 2010 A | Christina Rossetti's "Remember" |
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