***PRUFROCK***

**by**

**T. S. Eliot**



**A Study Guide by R. A. Moore**

**Contents**

INTRODUCTION: The Poetry of Thomas Sterns Eliot ..........................3

*PRUFROCK* (1917) ..................................................................................3 “The Love Song of J. Alfred Prufrock” (1915) ........................................3 “Portrait of a Lady” (1915) .......................................................................9 “Preludes” (1911) ....................................................................................13 “Rhapsody on a Windy Night” (1915) ....................................................15 “Morning at the Window” (1915) ...........................................................16 “The Boston Evening Transcript” (1915) ...............................................17 “Aunt Helen” (1915) ...............................................................................17 “Cousin Nancy” (1915) ...........................................................................19 “Mr. Apollinax” (1916) ...........................................................................19 “Hysteria” (1915) ....................................................................................20 “Conversation Galante” (1916) ...............................................................20 “La Fiflia che Piange” (1916) [“Young Girl Weeping”] ........................21

Work Cited: .............................................................................................22

How I Used the Study Guide Questions ...............................................23

**INTRODUCTION: The Poetry of Thomas Sterns Eliot**

I get worried when someone says that they really love a poem even though they do not understand it, or when I read that poems are open to individual interpretation (as though one interpretation is as valid as another so long as each is held sincerely) because that is obviously not true. Interpretation must be firmly based *in* the text, and our reading of the text should aim to understand fully the meaning of the words.

T. S. Eliot offers a particular challenge in this respect since some (though by no means all) of his poems are difficult, obscure, and/or deliberately ambiguous. I certainly do not pretend to understand everything in every poem, but at least I am honest about it! What I aim to do here is to offer a structure which will enable readers to understand, on the basis of the text, what Eliot *says*. (Whether what he *says* is what he consciously *intended to say* is ultimately a fruitless and irrelevant question.) No two readers will see exactly the same meaning in a poem or react in exactly the same ways, nor should they, but some interpretations *are* better than others, and some interpretations are simply based on misunderstandings or, worse still, on the critic’s imposition of his own values, emotions and ideas onto the text.

Group discussion of the poems is highly recommended. Disagreement is encouraged!

***PRUFROCK* (1917)**

**“The Love Song of J. Alfred Prufrock” (1915)**

A pre-reading activity

Eliot has the reputation of being a “difficult” poet. He is! But he is also talking about feelings that *all* of us have. The feeling of alienation from society that he explores in this poem is easy for any young reader to understand! Remember that Eliot was a young man when he wrote this poem, and like many young people he found much about society fake, pretentious and trivial.

Think about and jot down answers to the following questions. Be prepared to discuss your answers to them. Each question deals with some aspect of the poem and thinking and discussing the questions *before* you read the poem will make the poems much clearer.

What *to you* are the big questions in life – the questions that are so frightening in their implications that you push them to the back of your head rather than confront them?

[Let me give you one of my own: What actually happens in the sixty seconds during which you pass from being alive to being dead? That one really scares, but fascinates, me!]

1. Ever walked at night through a run-down part of the city? What did you notice? How did you feel?

2. Imagine that you are trapped (by social convention and the rules of good manners) in a room and all of the adults are talking about something in which you have no interest at all. (Perhaps the last ‘family reunion, your parents dragged you to.) You feel bored and left out. Give some examples of the kind of topics of conversation that would make you feel that way. What would you do?

3. If you were to describe the fog or heavy mist as an animal, which animal would you choose? Why?

4. If you are going somewhere special (e.g., on a date, for an interview) what do you do to make

sure that you look just right? What kind of image do you want to project?

5.As you get older, your body will change (as Marilyn Monroe said, “Gravity wins in the end”). What are the changes in your physical appearance after the age of fifty that you really do *not* look forward to?

6. Ever wished you were braver than you are? What kind of animal would best describe the bravery you wish you had? Explain your choice

7. Ever eaten some over-ripe fruit or eaten too much fruit? What was the effect? What particular foods do you avoid because of unwelcome gastric effects? [We will not go into too much detail on this one! There is such a thing as too much information.]

8. Do you ever sit by the ocean listening to the sound of the waves on the shore? Or perhaps by the side of the lake? Do they seem to have a message to you? If so, what was it?

Above all: Have you ever agonized about whether to ask a boy or girl out? Have you ever wondered if you are interpreting their ‘signals’ correctly? Have you ever held back because you were scared of being rejected and of making an absolute idiot of yourself in public? If so, you know exactly how Prufrock feels!

**Vocabulary**

Eliot uses a few difficult words in this poem. Look up the meaning of any of the following with which you are not familiar:

“etherized” (l.3)

“tedious” (l.5)

“insidious” (l.9)

“intent” (l.9)

“asserted” (l.43)

“presume” (l.54)

“malingers” (l.77)

“snicker” (l.85)

“magic lantern” (l.105) \_

“meticulous” (l.116)

**Analysis of the poem**

The city referred to in the poem has no geographical setting: it could be Eliot’s own Mid-West or New England in the U.S.A., in Europe, or in the United Kingdom. Prufrock is a member of the privileged upper classes: as a result neither he nor anyone else in the poem appears to work for a living, which means that they have a lot of free time on their hands. Prufrock seems to divide his time between this high society and the life of the poorer parts of the city where the cheap bars are and the prostitutes hang out. Whether he visits these prostitutes is not clear.

Prufrock considers himself in love with one of the middle class ladies, but he is not at all sure that his attentions would be welcomed and spends a lot of time trying to gather up the courage to say something definite to her. In the end, he doesn’t have the courage because of his fear of rejection, and he ends up self-pityingly imagining a lonely old age. He senses that there is a more fulfilled life out there, but his inability to act and his insecurities prevent him from reaching out for it before it disappears: there is something tragic in his failure.

**The Epitaph*:***

The lines are from Canto 27 of the *Inferno* by the Renaissance Italian poet Dante Alighieri. They may be translated:

If I thought that my reply would be to someone who would ever return to earth, this flame would remain without further movement; but as no one has ever returned alive from this gulf, if what I hear is true, I can answer you with no fear of infamy.

These words are spoken by Guido da Montefeltro who is in Hell, where Dante asks to hear his story. Guido is reluctant to tell the truth about the terrible things he did in his life, but he figures that Dante will never get out of Hell and go back to earth to repeat his secrets, so he tells him the truth. Unfortunately for Guido, Dante is the first person ever to make it back from the land of the dead, and he writes all about it in his poem the *Inferno*!

What does this mean for this poem? It means that the speaker (Prufrock), like Guido, is in his own personal Hell, and that for once in his sad life he actually has the courage to speak the truth about his feelings.

The poem is divided into four sections divided by bullet points. For convenience, I take the poem to have twenty stanzas. The commentary and questions tend to focus on meaning, but remember that *how* the poet uses language is an aspect of meaning. Be on the lookout, particularly, for Eliot’s brilliant use of rhyme in the poem; not having a fixed rhyme-scheme, the poet is free to use rhyme as an when he feels it will add to the impact of the lines.

***Stanza one:*** “The Love Song of J. Alfred Prufrock” is an interior monologue which has more to do with the speaker’s reflections on life than on communicating with the listener. [The poem certainly begins more like a dramatic monologue: the reader is “you” (presumably a friend of the speaker) and there is a dramatic situation (the speaker invites the reader/friend to accompany him on a walk through the city at night). However, after line 12, both the friend and the dramatic situation tend to disappear, and Prufrock is more and more speaking to and about himself.]

Who is “you”? Eliot is not much help: on one occasion he identified the companion as some male friend of the speaker and on another he explained “you” as a part of Prufrock’s split personality. What happens to the proposed walk? Here are two *suggestions*: perhaps the rest of

the poem *is* the walk through the city, a benighted city where everything is fake and unreal; perhaps the friend is not a separate person but an aspect of the speaker’s consciousness which he is trying to reunite in order to understand his disconnected life.]

1. As you read the poem for the first time, jot down what you learn about the person who is speaking. Describe his lifestyle, character, personality, and psychology.

2. The opening two lines are lyrical and romantic. What makes them so? In what ways are the lines which follow very different in tone and impact? How (and why) does Eliot shock the reader?

3. What part of town is the proposed walk to go through? What is the significance of the kinds of hotels and restaurants described? The opening image of the evening as “a patient etherized upon a table” immediately suggests the sickness of modern urban society. What do you think is the “overwhelming question” to which a night spent wandering the streets of the city seems inevitably to lead?

***Stanzas two and three:*** The poem was originally titled “Prufrock Among the Women.” Prufrock certainly has a problem communicating with women. Eliot sets up an opposition of two unattractive opposites in Prufrock’s mind: the tawdry reality of the city and the pseudo- sophistication of the middle-class; women as prostitutes and women as intellectual poseurs.

1. Explain the extended image on which the whole of stanza three is based. What does this verse add to your idea of the city?

2. The “fog” is stifling. Why is it “yellow”? (Think pollution.) Do you get the sense that Prufrock is inside “the house” or outside it? Explain.

***Stanzas four to nine:*** The speaker describes a life of tedium and triviality.

1. How is this world different from the one that he experiences when he goes “at dusk through narrow streets”? (There is a class element to this that you should not miss. Prufrock is, as Eliot was, a member of the rich, educated, ‘cultured’ middle class - what we call the bourgeoisie.)

2. Most poems about time protest that it passes too quickly (e.g., “To the Virgins, to Make Much of Time” by Robert Herrick), but Prufrock’s problem is that he appears to have plenty of time (in an empty life, there is nothing to do). The result is that he keeps putting things off until later. In stanza four Prufrock obsesses about how to present himself to the woman he feels attracted to (loves?) and how to “drop” the question. The stanza suggests that he is never going to get round to it. Explain how it does this.

3. Stanza five brings us back to the women: whilst Prufrock is agonizing, they go on with their superficial lives. The lines are from French poet Jules Laforgue, “In the room the women come and go / Talking of the Siennese masters.” So Eliot/Prufrock was not the first man to comment patronizingly on women’s talk! How does this all help us to understand the attraction which that other life of the city has for Prufrock?

4. Stanza six makes me think of wishy-washy Charlie Brown in the *Peanuts* comic strip! How is Prufrock dressed? What images of indecision are there? Contrast Prufrock’s conviction that he has time with the comments of his acquaintances about him. Why does Prufrock describe the question that he wants to ask (Will you go out with me? Will you sleep with me? Will you marry me?) as disturbing the universe?

5. Stanza seven is a brilliant evocation of a life wasted on social trivia. Analyze the following brilliant image, “I have measured out my life with coffee spoons.” The reference to dying comes from Shakespeare *Twelfth Night* 1.1.1-4:

Duke Orsino:

If music be the food of love, play on; Give me excess of it, that, surfeiting, The appetite may sicken, and so die. That strain again! it had a dying fall:

It seems to be a reference to his other life among the brothels of the city (‘die’ is a euphemism for having a sexual orgasm and so is “fall”). He might well wonder how he, a man who has frequented prostitutes, can possibly “presume” to approach this lady. Comment on this interpretation. Got better one?

6. Stanza eight explores Prufrock’s vulnerability to the falseness of ‘polite society’ where people speak in ready-made clichés. What does he mean when he says he has been fixed “in a formulated phrase”? Explain the image used to elaborate his point, “when I am formulated, sprawling on a pin,/ When I am pinned and wriggling on a wall.” (Think of how butterfly collectors mount their specimens!) A butt-end is the end of a cigarette. (Eliot, like most people at the time, was a smoker.) What would it mean in terms of his life-style for Prufrock, “To spit out all the butt-ends of my days and ways”? How do you just know that he is never going to do it?

7. Stanza nine presents the contrast in Prufrock’s mind between the idealized woman and the reality. What is it about this woman (and others of her class) that inhibits him? What is it that attracts him?

8. The repetition of “I have known” is important because it is another euphemism for having sex

(as in the Bible, “Now Adam knew Eve his wife, and she conceived and bore Cain” [Genesis

4:1]). Is he talking about his experience with prostitutes? Is he saying that he is wedded to the false middle-class life? (None of the interpretations I have read is convincing.) Perhaps it also indicates the element of déjà vu (which literally means “already seen” - the feeling that an event or experience currently being experienced has been experienced in the past) in his life because every day is just the same as every other. It is all so predictable.

***Stanzas ten and eleven:*** Prufrock considers how to begin a ‘real’ conversation with the woman. Should he reveal his experience of that other part of the city where life is altogether less pleasant?

1. What is the effect of the ellipsis at the end of stanza ten?

2. Stanza eleven sees Prufrock retreating into wish-fulfillment. What does he fantasize about being in the metaphor, “I should have been a pair of ragged claws / Scuttling across the floors of silent seas”? Explain his choice.

***Stanzas twelve to fourteen:***

1. The afternoon and evening are described again as a cat, pampered and sleeping. What is the significance of the detail that the time/cat is stretched beside Prufrock and the woman?

2. The use of the rhyme “ices ... crisis” is brilliant. How does it point the total contrast between the world in which the two live and the audacious challenge to that world that Prufrock wants to make (but never will)? (Note that “crisis” is another euphemism for a sexual orgasm.)

3. Prufrock contrasts himself with John the Baptist, a man who was prepared to die for his convictions. Explain how the contrast is made.

4. What is it that has frightened the speaker? See particularly, “I have seen the eternal Footman hold my coat, and snicker”. (Note that in the world of polite society the conventions of manners were/are very important. No one knew these conventions better than the servants, so people were in mortal terror of committing some mistake that would make the servants laugh at them behind their backs or behind the backs of their hands.)

5. What is the significance of the change of verb tense beginning on the first line in stanza thirteen?

6. Stanza thirteen contains a reference Andrew Marvell’s poem “To His Coy Mistress” a seduction poem in which the speaker makes the point that he and his girl do not have all of the time in the world, so she should let him make love to her:

But at my back I always hear

Time’s winged chariot hurrying near;... Let us roll all our strength, and all

Our sweetness, up into one ball;

And tear our pleasures with rough strife

Thorough the iron gates of life.

What is Prufrock tempted to say to the woman who inhabits the world of tedium and triviality? See particularly, “To say, ‘I am Lazarus, come from the dead, / Come back to tell you all’-.” [The story of Lazarus is in John 11: 38-53.] What reason(s) convinces him that it would not be “worthwhile” to speak out?

7. Examine the contrast between, “some talk of you and me” and, “‘That is not what I meant, at all.’” What is he afraid will happen if he speaks out to the woman about his feelings for her?

8. Stanza fourteen includes a lot of repetition of words and phrases already used. Why? What is the effect?

9. Explain the image Prufrock uses in stanza fourteen to try to convey what it would be like for him to expose his true feelings about the woman (“But as if a ...” line 105). Why doesn’t he do it?

***Stanzas fifteen to twenty:*** The speaker finally abandons the attempt to describe the world of art and teacups and skirts. Having failed to disturb the universe because he lacked the courage, Prufrock now wallows in self-pity facing the prospect of growing old having missed his opportunity to make something meaningful happen in his life.

1. In stanza fifteen, the speaker makes fun of himself. How and why does he make fun of himself? Comment particularly on the use of rhyme in this stanza. (Hamlet is another character famous for putting things off, but he *does* get round to killing Claudius in the end. Also, Hamlet has some pretty profound things to say in the course of the play. Notice the joke in the first line which refers to Hamlet’s famous, “To be, or not to be” soliloquy.)

2. Having given up, Prufrock feels himself prematurely ageing. Rolled trouser (pants) bottoms are turn-ups. At the time Eliot wrote turn-ups were out of fashion and only old men wore trousers with them. Or perhaps it (also) refers to walking along the beach with turned up trousers to paddle in the sea, unlike a young man who would put on a swimming suit and dive in! Parting

one’s hair behind is the famous ‘comb-over’ that men use to hide their receding hair-line. What other trivial decision will be the only one left for Prufrock?

3. What do you think that the “mermaids … sea-girls” represent? (Compare the line, “Teach me to hear the mermaids singing” from “Song” by John Donne. The “sea-girls” are the Sirens of mythology whose call pulled seamen to their destruction.)

4. Why do “we” drown when we are woken by “human voices”? Why do you think the speaker uses the plural pronoun “we”? How is the last line of the poem a deliberate anti-climax?

**Retrospective:**

1. Why do you think that this poem is called a love song?

2. How does the poem make clear the speaker’s feelings about the different social worlds that he inhabits?

3. What would the speaker have to do to “Disturb the universe”? What evidence is there in this extract to suggest that he will not “Dare” to do it?

4. What is Prufrock’s real attitude to the passage of time and ageing?

5. Certainly the most influential poem of the early twentieth century, “Prufrock” has always been controversial. I guess you either love it or hate it. Some readers and writers found it liberating - an entirely new direction for poetry. Others maintained that “Prufrock” single-handedly killed poetry for a mass audience. Which side are you on and why?

**“Portrait of a Lady” (1915)**

The poem describes the relationship of an older woman and a young man from December to October during which he visits her three times. Then the man plans to leave the country to travel abroad for an indeterminate time and the lady describes their friendship as having failed. The dramatic monologue is spoken by the man. The use of the word “lady” to describe the woman tells you that she belongs upper class society of the time which in these early poems is presented as dispirited, forlorn, soulless and vacuous.

The poem is at least partly autobiographical. Miss Adeleine Moffatt, was a lady who was in the habit of inviting selected Harvard undergraduates to tea. Conrad Aiken described her thus: “Our dear deplorable friend, Miss X, the précieuse ridicule to end all preciosity, serving tea so exquisitely among her bric-à-brac.” Roper writes that, “Eliot attended one or more of her gatherings, and she remembered him well enough in 1914 to send him a Christmas card” (48). Eliot wrote to his friend Ezra Pound in February 1915 that if the poem was ever published, there were “two or three other ladies who, if it is ever printed, may vie for the honor or having sat for it.” The poem was published in September 1915, and Miss Moffatt cannot have been offended because when she visited London in 1927 she invited Eliot and his wife to dinner. Perhaps fortunately, they were away at the time.

Henry James’ *The Portrait of a Lady* (1881) is another source. The reference is, however, ironic since the heroine of the novel, Isabel Archer, is a free-spirited woman who resists getting ground down by the conventionality of upper class European society - in fact, a reversal of the roles described in the poem.

**Vocabulary:**

“velleities” - mere wishes or inclinations which are not strong enough to be accompanied by the effort necessary to obtain them; “1: the lowest degree of volition 2: a slight wish or tendency” (*Merriam-Webster’s High School Dictionary*).

“attenuated” – drawn out, becoming thin and less forceful

“*cauchemenar*” - French for nightmare “ariettes” - short, relatively uncomplicated arias “tom-tom” - drum

“‘false note’” - “In music, a ghost note, dead note, or false note, is a musical note with a rhythmic value, but no discernible pitch when played. On stringed instruments, this is played by sounding a muted string” (Wikipedia). That definition probably only makes sense to musicians. The phrase ‘to strike a false note’ means to say something which appears inappropriate to the situation or insincere.

“capricious” – apt to change suddenly under the influence of an irrational idea or desire

“bock” – a heavy, dark, rich beer

“bric-a-brac” – small ornamental pieces (cups, china figures, vases, that sort of thing)

**Pre-reading:**

Ever felt stifled in a relationship? What was it about the relationship that was so oppressive? How did you eventually break free?

**Epigraph:**

Bernardine: Thou hast committed - Barabas: Fornication?

But that was in another country: And besides, the wench is dead.

(Christopher Marlowe, *The Jew of Malta*, Act 4 Scene1)

The young man in the poem will leave the country in which he knew the lady, and (given her age) the lady will soon be dead, so he can put their failed relationship behind him.

**Section I:**

In December, after having accompanied her to a Chopin concert, the speaker visits the lady's

apartment which appears to have been meticulously arranged to set the mood for their social interaction. The lady appears to have lost all power to behave other than in accordance with a script prepared in advance (the same things being said over and over again), and the danger is that she will drag the young man into this death-in-life.

***Notes:***

“the latest Pole / Transmit the Preludes” - Frédéric Chopin’s Twenty-four Preludes. Chopin was

Polish and so I suppose that Poles were thought to interpret his work better. The adjective

“latest” suggests something false and ‘cliquish’ about the lady’s pursuit of culture.

1. The scene will appear to “arrange itself.” How has this effect been achieved by the lady?

What is implied by the speaker in drawing attention to the conscious design of the room?

2. Comment on the significance of the references to “smoke and fog,” “December,” “the darkened room,” and “An atmosphere of Juliet’s tomb.”

3. What is implied about the attitude of the lady to the young man by her statement, “‘I have saved this afternoon for you’”?

4. The poet rhymes “afternoon ... room ... tomb.” What is stressed by this? What is the tone of the speaker’s statement, “An atmosphere of Juliet’s tomb”?

5. Where have the two been before entering the “darkened room”? What opinion does the lady have about the performance they have witnessed? How is the reader supposed to react to what she says and how she says it? How does the speaker mock the enthusiastic reaction to the performance which he expects (correctly) to hear from the lady? (The speaker introduces the action by saying, “We have been, let us say...” Well have they or haven’t they been? What point is he making?)

6. The speaker says that the “conversation slips” to “velleities.” What comment is the speaker making about the conversation? (Examine the connotations of “slips.”)

7. The lady’s speech, “‘You do not know...’” appears to be a deeply personal insight into her feelings about life. How sincere do you think that the lady is being? How sincere does the young man consider that she is being? (Consider this: Every word of the poem is the speaker’s, so we get *his version* of what the woman said. Is he parodying her?)

8. What impression of the lady do you get from the first section of the poem? What kind of relationship does she appear to want with the man? What role is she imposing upon him? What demands is she making of him?

9. The music of Chopin is contrasted with the “dull tom-tom” beat in the young man’s head. To what is the speaker referring here. (I mean, apart from getting a headache!) In what way(s) does the man introduce a “false note” into their relationship? How does he seek to make his escape?

10. The young man’s intention is to mock the absurdly heightened sensibilities, the pseudo- intellectualism, and the fake romanticism of the lady. He is pretty successful. But in doing so, he unwittingly paints a less than flattering picture of himself. Explain.

**Section II:**

The speaker visits the lady again in April. She complains about her age and envies her visitor his

youth. However, she says that April sunsets and memories of Paris in Spring convince her of life’s vitality. again, her visitor turns from her to the world of newspapers, sports and comics, though confessing that he also has moments of exquisite regret.

***Notes:***

Lilacs are a symbol of youth. The lady twists one as she talks, representing her age and perhaps

also the threat which she poses to the speaker’s youth.

“my buried life” - a reference to Mathew Arnold’s poem “The Buried Life” in which the speaker cannot discuss his true desires and hopes except in the company of a loved one.

11. How does the speaker establish that time has passed since the scene described in Section I?

12. What comment is made upon the lady by the line, “(Slowly twisting the lilac stalks)”? Why do you think that the poet places these words in parenthesis? Examine the idea that the lilac stalks symbolize the young man.

13. What comment on what the lady is saying is made by the speaker by the image, “The voice returns like the insistent out-of-tune / Of a broken violin on an August afternoon”? How does

it relate to the tom-toms of Section I?

14. In Section II, what response is the lady seeking from the man? What is the “gulf” between them to which she refers? Analyze how the lady manipulates the young man’s emotions in order to get from him the kind of reaction she needs?

15. Tea is mentioned twice in this section. What manner of life does it symbolize? (Clue:

remember those coffee spoons in “Prufrock.”)

16. Why does the young man feel, as he leaves, the need to make “cowardly amens”?

17. How does the man’s life as he describes it in the lines beginning, “You will see me any morning…” differ from that of the lady? Nothing shocks him - he rather enjoys the scandal of the newspapers and the anti-intellectualism of sports. (You might compare this with Prufrock spending some of his time in the red-light district of town in cheap dives with prostitutes.)

18. What is the one thing that does disturb his self-possession? (Clue: Hyacinths are connected with the Greek God Apollo’s love for a handsome young Greek man called Hyakinthos. They symbolize constancy in love, and hence their scent alerts the young man to “things that other people have desired.”) The section ends with a question. What is the speaker asking himself?

19. The speaker ends with the question, “Are these ideas right or wrong?” This is entirely dishonest because no “ideas” have been examined in the poem; feelings and emotions have been examined. He is forced to recognize himself as someone lacking in desires and therefore deficient in the motivation to make things happen. He dismissively used the word “velleities” to describe the lady’s fake enthusiasms, but is he any better?

**Section III:**

In October, the speaker takes his farewell from the Lady before going abroad; she wonders why

they have not become friends, asks him to write her and describes her melancholy solitary fate; in the close the speaker thinks of the Lady possibly dying and questions his behavior towards her.

***Notes:***

“developed into friends” - compare “‘We might, you and I, have been friends,’” the parting

words of Madame de Vionnet, a cultured Parisian lady, to Lambert Strether who was very attracted to her (*The Ambassadors* by Henry James).

“gutters” - burns itself out, like a candle.

“dying fall” - familiar from “Prufrock”:

Duke Orsino:

If music be the food of love, play on; Give me excess of it, that, surfeiting, The appetite may sicken, and so die. That strain again! it had a dying fall: (Shakespeare *Twelfth Night* 1.1.1-4.)

20. What is the man feeling as he approaches the lady’s door? What accounts for these emotions? Why does he feel as if he has “mounted on my hands and knees”?

21. What feelings does the lady have about the way her relationship with the man has developed?

22. Why does the man’s self-possession reassert itself when the lady suggests that he could write to her from abroad?

23. After the lady has expressed her sorrow and failure to understand why the two have not become friends, why should the man feel like someone he suddenly sees his reflection and finds “his reflection in a glass [mirror]” so devastating? Why are they both “really in the dark”? Whose fault is it?

24. What sort of existence does the lady envisage for herself when the young man has left the country? (Clue: Tea again!)

25. Why does the man feel he must, “borrow every changing shape”? What has he understood about his own life, a life he had previously felt to be so superior to that of the lady?Examine the three similes that he uses to explain how he feels about his behavior.

26. Why does the man feel that if the lady were to die she would “have the advantage, after all”?

Why does he question whether he would “have the right to smile”? Smile at what?

**Retrospective:**

27. How does the poem communicate the speaker’s feelings about the lady whom he describes?

28. With close reference to the text, say what impressions you gain about the speaker. Do you agree with the comment that “The main focus of the poem ... is the speaker, who in his own depiction of this upper class lady as soulless and empty, reveals himself as the one who is truly callous and unfeeling” (Wikipedia)?

29. What is the significance of the quotation from Webster’s “The Jew of Malta” at the start of

the poem?

**“Preludes” (1911)**

“Preludes” capture, through the descriptions of an observer, the impoverished spiritual lives of those living in a lonely, sordid, urban environment. The reader is definitely back in the poorer sections of the city that Prufrock new so well. The theme of the poem is the modern wasteland: a corrupt and desolate society where people are locked into a cycle of meaningless routine with no real hope of a divine being overlooking and protecting humanity.

 Section I describes a winter evening in the city;

 Section II describes the coming of morning;

 Section III describes a woman waking to the day from a night of “sordid” dreams.

 The difficulties of the poem are almost exclusively in Section IV which describes a man coming home from work in the evening, and the speaker’s conclusions on what he has described.

**Section 1:**

This is the time of day when people come home tired from work ready to eat the dinner their wives have cooked for them. They are coming home to small, furnished apartments not to houses, hence the smell of cooking in “passageways.” The reference to “steaks” seems out of place, until we realize that the poet means cheap cuts of steak not prime cuts. (Similarly, oysters,

which are mentioned in “Prufrock,” were not at the time expensive.) Notice the personification of the evening and the showers (the latter appear positively malignant).

1. Make a list of all of the details of physical decay in the description. Pretty bleak isn’t it? How

does the weather add to the negativity?

2. Analyze the negativity of the line, “The burnt-out ends of smoky days.” (Compare Prufrock’s hope, “To spit out all the butt-ends of my days and ways,” the opening lines of “Portrait,” and the use of “gutter” in the same poem.

3. Comment on the contribution of adjectives to this description of the city by night.

4. Comment on the contribution of alliteration to this description of the city by night. (You will find several examples like, “lighting of the lamps,” but do not miss the repeated s sounds in the stanza.

5. What is the effect of the description of the cab horse? Why do you think it is included?

6. Is the last line intended to be ironic?

7. The stanza has the following rhyme-scheme: a b c b d d e f e f e g g. How does the poet’s use rhyme to add to the impact of the description?

**Section 2:**

Personification continues. The morning does not ‘wake,’ an active verb, but “comes to consciousness,” a passive verb. Time “resumes” the social roles that people must play, an active verb. The people (only their hands are even mentioned) appear to have no control of their lives at all. The “stale smells of bear” are a hang-over from the previous night, as is the sawdust swept out of the “Sawdust restaurants with oyster shells” (“Prufrock”), so no new start is possible.

8. Morning is normally a time of rebirth and energy. What is the tone of this description of morning? How is it achieved by the writing?

9. What do you think that the speaker means by the “masquerades / That time resumes”? (Clue: Remember Prufrock preparing “a face to meet the faces that you meet.”)

**Section 3:**

The use of the second person (“You”) is a surprise. The reader is required to become one of the

people living behind the “dingy shades” in “furnished rooms.”

10. What do we learn about the “you” to whom this account refers? (It is a woman. How do we know? Some critics firmly identify her as a prostitute. Do you agree?)

11. How does the description make her appear helpless as she sleeps? What do we learn about the woman’s dreams? (The verb “flickered” recalls the line “I have seen the moment of my greatness flicker,” and the reference to “magic lantern” in “Prufrock.”)

12. How does she become aware that it is morning?

13. What do you think was the “vision” that she had of the street? (Clue: It is obviously an epiphany, that is, a moment of sudden clarity and understanding.) What happens to the vision?

14. The stanza rhymes: a a b c a b d e e f g h h f g. How does the poet’s use rhyme to add to the

impact of the description?

**Section 4:**

The subject switches from a woman to a man. The man appears to observe the movement of the people rather than to be part of it, and it has been suggested that he is a beggar “trampled” by the indifference of the people coming home. This makes sense since a prostitute and a beggar are sufficiently removed from the mass of people that they can see clearly how they live their lives, because they see people at their worst.

15. How does the man suffer in his daily life in the city? (Clue: The first line is a metaphor of the rack used to torture people.)

16. What do you understand by the lines, “The conscience of a blackened street / Impatient to assume the world”?

Even more surprisingly, the third person omniscient point of view suddenly switches to first person. The speaker is moved to sympathy for his fellow men.

17. Who is “I”? To whom is this part of the poem addressed (“your hand”)? (Clue: Remember the idea that in “Prufrock” the “You and I” can been seen as representing the speaker’s split personality.)

Faced by the evidence of meaningless existence that he sees, the speaker is moved to cling to the hope of a savior. The “notion of some infinitely gentle / Infinitely suffering thing” seems to be a reference to Jesus.

18. Why should “you” laugh? How does the description of “worlds … like ancient women / Gathering fuel in vacant lots” seem to end any hope the speaker has of a fundamental change in the nature of life?

19. This section rhymes: a b c b d a a c e e f g f h i j. What does rhyme contribute to the experience of reading the poem? (Clue: You can see at a glance that the use of rhyme tails off at the end of the section. Why?)

**“Rhapsody on a Windy Night” (1915)**

Miriam-Webster defines “rhapsody” as “a piece of music that is meant to express a lot of emotion and does not have a regular form; a written or spoken expression of great enthusiasm, praise, etc.” and also as, “a state of overwhelming usually pleasurable emotion.” It is soon clear that the title is meant to be ironic.

“Details in this poem - including the sight of the street - lamps, the woman in the doorway, the smells, the memories - are derived from the novel *Babu de Montparnasse* (1898) by Charles- Louis Philippe” (bachelorandmaster.com). I did not know this, but since I have not read the novel it doesn’t help much. I do know that Eliot borrowed very heavily from the works of other writers.

**Section I:**

A man walks down a moonlit street at midnight. Under the influence of the pervasive moon, the street lamps and the time, he appears to be close to a nervous breakdown - or at least the careful

order and control which he has over his memories breaks down. The moon is traditionally associated with madness.

1. What precisely happens to his memory as the speaker walks through the city at night? (Comment on the image, “Midnight shakes the memory / As a madman shakes a dead geranium.” It is justifiably famous, but what on earth does it mean?)

**Sections 2 and 3:**

The walker actually encounters another human being, but there is no real communication between them.

2. What can you deduce about the woman who “hesitates” to approach the speaker? Why does she hesitate?

3. What fragments of memory come into the speaker’s mind? Why does the poet write, “The memory” and not “My memory”? What words suggest the random nature of these memories? What do the two things that he remembers have in common?

**Section 4:**

The cat may be taken to symbolize mankind searching for rancid scraps in the gutter - not a pleasant image for life!

4. What memories are triggered by the sight of the cat? Why did the child steal the toy? What did the speaker fail to see when he looked into the child’s eyes? (Clue: There is an old English proverb that states, “the *eyes* are the *window* to the *soul*.” Contrary to popular belief, these words do not appear in *The Bible*.)

5. The speaker has also failed to communicate with the eyes he has seen looking out of windows as he passed in the street. Do you think he is equating the crab with the uncommunicative people or using the crab as a contrast to the people? Explain.

**Section 5:**

The moon appears to be unmoved by the suffering she sees, and the moon appears to see *everything.* “La lune ne garde aucune rancune” means “The moon does not keep any resentments.”

6. How is the moon made unromantic? Why?

**Section 6:**

At last, the speaker get back to his room. It appears to be a hotel room because he leaves his shoes at the door to be cleaned or perhaps just to be ready for use in the morning. Everything is familiar and comfortable, but it is clear that the man lives alone. In just a few hours he has to return to his meaningless existence.

7. What is, “The last twist of the knife”? Why?

**“Morning at the Window” (1915)**

The speaker is literally looking down on the street presumably from his bedroom window having just got up. He is looking down both physically and socially, for he hears the sounds of servants, sees the housemaids, and sees the people who are going somewhere (presumably to work). The

entire poem reflects the poverty of the lives of these people: physical poverty which creates emotional poverty.

1. How does the poem convey the speaker’s feeling that he is watching dead souls rather than vibrant, living people? (Comment particularly on “trampled edges,” “damp souls,” “Sprouting disconsolately,” “Twisted faces,” and “aimless smile.)

**“The Boston Evening Transcript” (1915)**

The Boston Evening Transcript was a daily newspaper published in Boston Massachusetts from

1830 to 1941.

**Pre-reading:**

Do you regularly read a newspaper (in print or on-line)? Is it in your opinion a good newspaper? Why? Why not?

1. What does the image of the readers swaying “in the wind like a field of ripe corn” suggest about the readers of this newspaper and their opinions?

2. What two possible effects of the approach of evening are described in the poem? What attitude to the readers of this newspaper is implied in line five?

3. The poem contains a reference to Francois de La Rochefoucauld (1613-1680) a French author and moralist. (You do not need to know anything more about him than that he was obviously a writer of serious and spiritually uplifting works.) Why does the speaker of the poem turn his back so “wearily” on the street – as though Rochefoucauld were standing at the end of the street and the speaker was having to bid him goodbye? What is the speaker implying about the standard of writing over the period from Rochefoucauld to the present?

4. What is the tone of this poem? (Clue: It is supposed to be very funny in a rather shocking and risqué way.)

**“Aunt Helen” (1915)**

The poem is a satirical sketch of a woman whose self-importance the speaker mocks.

**Pre-reading:**

Do you have, or have you ever had, in your family a person who is a dominant personality - the sort of person who everyone is respectful towards when they are present but talks about behind their back? Someone who imposes his/her way of doing things on everyone else? If so, then you have already met Aunt Helen – even if your example was a male!

1. What details of the description of Aunt Helen make it clear that she was quite wealthy? What

is the significance of the word “near” in line two?

2. Aunt Helen never married. What does this detail add to your impression of this lady? Why is the wording of line three deliberately awkward?

3. Comment on the ironic contrast between these two lines, “Now when she died there was silence in heaven./ And silence at her end of the street.”

4. What formal tokens of respect for the deceased are mentioned? Comment on the humor of the line that tells the reader that the undertaker “was aware that this sort of thing had occurred before.”

5. What does it show about Aunt Helen that the only beneficiaries of her will mentioned are the dogs? Why do you think that Eliot includes the detail about the death of the parrot?

6. What is the significance of the fact that after Aunt Helen’s death, “The Dresden clock continued ticking”? (Dresden clocks are very ornate.) Why do you think that Eliot links this statement (by the use of the conjunction “and”) with a description of the behavior of the footman and the second housemaid?

7. How does this poem point out the contrast between Aunt Helen’s own view of her importance and the reality of her insignificance?

8. How would you describe the tone of this poem?

9. Write Aunt Helen’s obituary as it might have appeared in the *Boston Evening Transcript*.

You are limited to eighty words.

**Aunt Helen**

**What people say and do What people say and do to her face behind her back**

**“Cousin Nancy” (1915)**

This is a portrait of the ‘new’ young woman who emerged in America in the years immediately before, during and after World War I. The sort of emancipated, promiscuous girls, who wore make-up, smoked cigarettes, and bobbed their hair that F. Scott Fitzgerald wrote about in his early novels and short stories (more or less ending with *The Great Gatsby*). Later they would have names like “flappers” and “IT girls.” Every generation produces girls (and boys as well) who break the rules by which the older generation believes itself to have lived when young.

1. What specifically did Nancy do to make herself “modern”? How did her aunts feel about

Nancy’s behavior? (Remember Aunt Helen!)

2. Why does the poet call the New England hills “barren”? How did Nancy break the “barren…

hills”?

3. Where in this poem does Eliot use repetition and parallelism? What is the effect?

4. “Matthew and Waldo” would be Matthew Arnold (1822-1888) and Ralph Waldo Emerson (1803-1882), two eminent (and eminently serious) Victorian writers. In which case, why did the poet not write “Arnold and Emerson”?

5. What do you understand by the line, “The army of unalterable law”?

6. Do you detect a difference in the rhythm of the last verse of the poem as compared with the first two verses? What does this add to your experience of reading the poem? How is the difference in rhythm achieved?

7. How would you describe the tone of Eliot’s description of Cousin Nancy?

8. Write a version on “Cousin Nancy” which describes a high-schooler of today who is really “tight” and “off the hook” (sorry if those expressions are passé by the time you read this). Stick as closely to the structure and tone of the original as you can.

**“Mr. Apollinax” (1916)**

This poem doesn’t mean much to contemporary readers who might sense that it is supposed to be funny but little more. The reason is that it is full of ‘in-jokes’ and personal references which meant something to Eliot’s original audience (some of them anyway), but are largely lost on us today. The budding Ph.D. student will want to research the significance of: Apollo, Fragilion, Priapus, Phlaccus [very rude college-boy humor in those last two!], Channing-Cheetah, the old man of the sea, the centaur, and the missing Greek epitaph “ Ω της καινοτητος ‘Ηρακλεις, της παραδοξολογιας ευμηχανος ανθρωπος.” But the rest of us might decide that the gains would not be worth the effort.

According to Valerie Eliot, the poet’s wife, Mr. Appolinax is the distinguished Cambridge philosopher Bertrand Russell (including his pointed ears), and Professor Channing-Cheetah is based on one of Eliot’s teachers at Harvard, Professor William Henry Schofield. The poem describes Mr. A’s visit to the United States, and specifically his witty and intellectual conversation in the home of his American hosts. As Murphy states, “the tone of the entire poem is satirical, although precisely what is being satirized is left ... ambiguous. It could be academic social gatherings, or visiting academic celebrities, or both ...” The poet could also be mocking

the speaker for having got so little out of a meeting of such celebrated people. Suffice to say that Eliot finds here the same pseudo-intellectualism, the same posing and arrogance that he mocked in “Prufrock.”

1. Mr. Apollinax is mercilessly mocked. Select just one of the cruel jabs that the speaker makes at him and explain it fully.

2. Comment on the use of the word “palace” on line six. (Compare Aunt Helen.)

3. What do the spoken comments of the other guests made after Mr. A has left reveal about the people who make them?

4. The final line reminds me of the line in “Prufrock” about counting out one’s life in coffee spoons. Explain its effect on you.

**Pre-reading:**

**“Hysteria” (1915)**

This poem describes a woman and a man getting a fit of the giggles in a rather posh restaurant - or rather the woman drawing the man into her laughter. Have you ever got a fit of the giggles at the wrong time and/or in the wrong place? Describe what happened.

The speaker blames the woman for what happened: here is another of Eliot’s weak-willed men falling under the influence of a strong-willed woman.

1. How does the speaker describe the process by which he became “involved” in the woman’s laughter? (Clue: In the first two lines he imagines himself literally swallowed by her and looking back at her teeth.) Consider the verbs “drawn in,” “inhaled,” “lost,” and “bruised.”

2. Describe the reaction of the waiter? What is comic about it?

3. How does the speaker attempt to regain control of himself? Why do you think that he thinks he will be able to gather himself together if “the shaking of her breasts *could* be stopped”? (I think this turns him on, so what does it show about him that it *has* to stop?)

4. What do you think he means when he says, “some fragments of the afternoon *might* be collected”?

**“Conversation Galante” (1916)**

The poem is a dialogue between a man and a woman in which the two are not communicating at all. He begins with three ‘romantic’ images to describe the moon, but she finds what he says irrelevant. [The legend of Prester John began in the 12th century. He was said to be a king a Christian king amidst the Muslims and pagans in the Orient.] He says artists use music to describe the moonshine and night, and in this music we explore own feelings of emptiness, but she thinks he is calling her empty-headed. He tells the woman she is a humorist, not given to moral absolutes, and ready to puncture the pretentions of those who do; she asks why the man is this serious. Eliot thus gives us two people who represent extremes in life: the overly-intellectual and the free-spirited.

1. Comment on the tone and meaning of the man’s statement, “Oh no, it is I who am inane.”

2. The final line seems open to a number of interpretations based on the reader’s understanding of the plural pronoun “we.” What could the last line mean?

**“La Fiflia che Piange” (1916) [“Young Girl Weeping”]**

Missing epigraph: “O quam te memorem virgo” (From the *Aeneid* - Aeneas’s greeting to Venus who is disguised as a huntress. Venus asks him, “Have you seen a sister of mine?” and Aeneas replies, “Maiden, by what name shall I address you?” or “O virgin, how should I call you.”) These words capture the essential ambiguity of the woman in this poem. The speaker concentrates so exclusively on himself that we get no clear sense of the woman. Is she the mean one or is she an innocent victim of the speaker’s need to dominate? The ambiguity is deliberate.

**Pre-reading:**

Think about the final meeting between two lovers at the end of their relationship. Imagine it as a scene in a film. Where would you set it? How would you direct it? How would you make it dramatic?

The poem appears to have three characters: the girl, her lover, and the speaker, but speaker and lover are actually the same person. As the speaker objectifies the parting scene in stanza one (turning it into a work of art), he also objectifies himself in stanza two.

1. The first stanza describes how the speaker would have wished the parting of the two lovers to have occurred.

a) What do you notice about the first word in each of the first five lines? (Clue: Ok, they are verbs, but what kind of verbs? Think of a film director.)

b) In this version, who is leaving whom? Which of the two is emotionally the stronger? (What is the significance of “pained surprise,” the woman flinging the flowers on the floor, and her “fugitive resentment”?)

c) What kind of picture of the parting is the speaker trying to create? How does he strive to make it dramatic - perhaps a little melodramatic? (Note that the speaker twice refers to the precise effect that he wants to achieve of the sunlight “in” [not on] the woman’s hair. What word is repeated four times? Why?)

2. In the second stanza, the speaker reflects on his artistic recreation of the parting. It becomes clear that “I” and “he” are one and the same. In the last four lines of the stanza, he identifies with his own objectified image of himself (“he” becomes “I”).

a) How is the speaker’s desperate need to control the situation and dominate the woman reflected in the way he speaks?

b) What evidence is there that the actual parting was not as the speaker would have wanted it to be? (Start with the use of repetition and the conditional verb tenses.)

c) In the last four lines, what does the speaker imagine himself doing to make the break clear to the girl? How is his bitterness against her made clear? (I’m beginning to dislike him a lot.)

3. The third stanza describes the actual parting (notice the past tense), and the effect it continues to have upon the speaker. Line five returns to objectifying the two lovers - the girl was, obviously always a different person, but the speaker is now different from the man who had a relationship with her because of the passage of time. Now he is obsessed by the memory of their

parting. On the one hand, he wonders how the two ever came together, but on the other hand had they not been together he would not have the picture in his mind of her turning away.

a) How is the reality of parting different from the way in which the speaker re-imagined it? (Comment on the repetition of “many.” What is different about the flowers?)

b) What effect does the relationship and its break-up have on him? Is it entirely negative?

**Work Cited:**

Roper, Derek . “Eliot’s ‘Portrait of a Lady’ Restored.’ *Essays in Criticism* 57: 42-58. Web. 1

May 2014.

**Cover photograph:** *Thomas Stearns* in 1934 by Lady Ottoline Morrell (died 1938). (Public domain. Wikimedia Commons.)

**How I Used the Study Guide Questions**

Although there are both closed and open questions in the Study Guide, very few of them have simple, answers. They are designed to encourage in-depth discussion, disagreement, further research, and (eventually) consensus. Above all, they aim to encourage students to go to the text to support their conclusions and interpretations. I am not so arrogant as to presume to tell you how to use this resource. I used it in the following ways, each of which ensured that students were well prepared for class discussion and presentations. They are described below:

1. Set a reading assignment and tell everyone to be aware that the questions will be the focus of whole class discussion the next class.

2. Set a reading assignment and allocate particular questions to sections of the class (e.g. if there are four questions, divide the class into four sections, etc.). In class, form discussion groups containing one person who has prepared each question and allow time for feedback within the groups. Have feedback to the whole class on each question by picking a group at random to present their answers and to follow up with class discussion.

3. Set a reading assignment, but do not allocate questions. In class, divide students into groups and allocate to each group one of the questions related to the reading assignment the answer to which they will have to present formally to the class. Allow time for discussion and preparation.

4. Set a reading assignment, but do not allocate questions. In class, divide students into groups and allocate to each group one of the questions related to the reading assignment. Allow time for discussion and preparation. Now reconfigure the groups so that each group contains at least one person who has prepared each question and allow time for feedback within the groups.

5. Before starting to read the text, allocate specific questions to individuals or pairs. (It is best not to allocate all questions to allow for other approaches and variety. One in three questions or one in four seems about right.) Tell students that they will be leading the class discussion on their question. They will need to start with a brief presentation of the issued and then conduct question and answer. After this, they will be expected to present a brief review of the discussion.

6. Having finished the text, or part thereof, arrange the class into groups of 3, 4 or 5. Tell each group to select as many questions from the Study Guide as there are members of the group. Each individual is responsible for drafting out a written answer to one question, and each answer should be a substantial paragraph. Each group as a whole is then responsible for discussing, editing and suggesting improvements to each answer, which is revised by the original writer and brought back to the group for a final proof reading followed by revision. (This seems to work best when the group knows that at least some of the points for the activity will be based on the quality of all of the answers.)

**To the Reader,** I strive to make my products the best that they can be. If you have any comments or question about this book *please* contact the author through his email: [**moore.ray1@yahoo.com**](mailto:moore.ray1@yahoo.com)

Visit my website at [**http://www.raymooreauthor.com**](http://www.raymooreauthor.com/)

**Also by Ray Moore:** All books are available from amazon.com,, barnesandnoble.com., and as and ebooks. retailers.

**Fiction:**

***The Lyle Thorne Mysteries:*** each book features five tales from the Golden Age of Detection:

*Investigations of The Reverend Lyle Thorne*

*Further Investigations of The Reverend Lyle Thorne*

*Early Investigations of Lyle Thorne*

*Sanditon Investigations of The Reverend Lyle Thorne*

*Final Investigations of The Reverend Lyle Thorne*

**Non-fiction:**

The ***Critical Introduction series*** is written for high school teachers and students and for college

undergraduates. Each volume gives an in-depth analysis of a key text:

*“The Stranger” by Albert Camus: A Critical Introduction* (Revised Second Edition)

*“The General Prologue” by Geoffrey Chaucer: A Critical Introduction*

*“Pride and Prejudice” by Jane Austen: A Critical Introduction*

*“The Great Gatsby” by F. Scott Fitzgerald: A Critical Introduction*

***The Text and Critical Introduction series*** differs from the Critical introduction series as these books contain the original medieval text together with an interlinear translation to aid the understanding of the text. The

commentary allows the reader to develop a deeper understanding of the text and themes within the text.

*“Sir Gawain and the Green Knight”: Text and Critical Introduction*

*“The General Prologue” by Geoffrey Chaucer: Text and Critical Introduction*

*“The Wife of Bath’s Prologue and Tale” by Geoffrey Chaucer: Text and Critical Introduction*

*“Heart of Darkness” by Joseph Conrad: Text and Critical Introduction*

*“The Sign of Four” by Sir Arthur Conan Doyle Text and Critical Introduction*

**Other Study Guides available as e-books:**

*“Jane Eyre” by Charlotte Brontë: A Study Guide*

*“Wuthering Heights” by Emily Brontë: A Study Guide*

*“The Myth of Sisyphus” and “The Stranger” by Albert Camus: Two Study Guides*

*“Heart of Darkness” by Joseph Conrad: A Study Guide*

*“Great Expectations” by Charles Dickens: A Study Guide “The Mill on the Floss” by George Eliot: A Study Guide “Lord of the Flies” by William Golding: A Study Guide “Catch-22” by Joseph Heller: A Study Guide*

*“Life of Pi” by Yann Martel: A Study Guide*

*“Nineteen Eighty-Four” by George Orwell: A Study Guide*

*“Selected Poems” by Sylvia Plath: A Study Guide*

*“Henry IV Part 2” by William Shakespeare: A Study Guide “Julius Caesar” by William Shakespeare: A Study Guide “Macbeth” by William Shakespeare: A Study Guide “Antigone” by Sophocles: A Study Guide*

*“Of Mice and Men” by John Steinbeck: A Study Guide “The Pearl” by John Steinbeck: A Study Guide “Slaughterhouse-Five” by Kurt Vonnegut: A Study Guide*

*“The Bridge of San Luis Rey” by Thornton Wilder: A Study Guide*

**Teacher resources:** Ray also publishes many more study guides and other resources for classroom use on the

‘Teachers Pay Teachers’ website: [**http://www.teacherspayteachers.com/Store/Raymond-Moore**](http://www.teacherspayteachers.com/Store/Raymond-Moore)