# Introduction

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Poetry is an exacting and evocative art form. As a highly wrought, densely meaningful, and creative use of language, it makes demands on its readers: it cannot be skimmed or summarized; one must slow down. The argument of this volume is that minute attention to the body of the poem itself – careful, sustained attention to the text and its distinctly poetic features, what we are calling "close reading" – is the best way to understand individual poems. The reading of biblical poetry must attend to the form of the poem itself, *how* it means, not just *what* it means. Such poetic reading strategies are necessary for readers of the Bible because roughly a third of the Hebrew Bible (Old Testament) is poetry. It is highly diverse, comprising various types of hymns, laments, didactic wisdom, prophecy, inset poems in narrative texts, and love poetry, but it shares common features: its relative brevity and concision; its non-narrative character; its free and variable rhythms; and its preference for short, frequently parallelistic lines. All of it repays close reading.

Although many of the Bible's poems have been recognized and appreciated for their artistic quality throughout the ages – most notably the Psalms – the modern study of biblical Hebrew poetry as poetry began with Robert Lowth's *Praelectiones Academicae de Sacra Poesi Hebraeorum* ("Lectures on the Sacred Poetry of the Hebrews"), delivered in 1741 and published in 1787.[1] Lowth offered a wide-ranging account of the characteristics of biblical poetry, with detailed worked examples from the text, although his discussion of parallelism would prove his most enduring

[1] The English translation of Lowth's *Lectures* by G. Gregory was first published in 1787. Note the discussion of Lowth in Steven Weitzman's essay in this volume.

contribution. George Buchanan Gray and S. R. Driver, both informed by Lowth's work, did further work at the turn of the twentieth century to characterize and categorize this body of literature.[2] Significant advances in the study of biblical poetry were made in the 1970s – 1980s, including seminal studies in parallelism, line structure, and style and technique.[3] And new trajectories have been established by the recent publication of F. W. Dobbs-Allsopp's *On Biblical Poetry*.[4] This (growing) body of secondary literature has made possible a sophisticated understanding of the workings of biblical Hebrew poetry, which must inform careful, erudite readings of individual biblical poems. Robert Alter's *The Art of Biblical Poetry* has served for some decades as a model for this kind of literary reading,[5] and good examples of close readings of poems can certainly be found in essays, journal articles, and commentaries. Even so, treatments of poetry by biblical scholars have tended either toward manuals or treatises on formal features, or more recently, toward theoretically oriented accounts, much more so than close reading.[6] As Dobbs-Allsopp has observed, "Readings of biblical poems, and especially close, deep, lusciously savored, highly imaginative readings, are still too few in the field."[7] To our knowledge, no single volume brings together examples of such readings from across the Hebrew Bible, by recognized experts on biblical Hebrew poetry, in order to showcase their potential. This book aims to fill that gap.

In using the term "close reading" we are intentionally connecting our work with the mid-twentieth-century movement in literary aesthetics known as the New Criticism. This loosely affiliated group of critics, most closely associated with I. A. Richards, William Empson, and Cleanth Brooks, broke with then current traditional philological and historical approaches in

[2] Gray, *The Forms of Hebrew Poetry* (London: Hodder & Stoughton, 1915); Driver, *An Introduction to the Literature of the Old Testament* (New York: Scribner's Sons, 1892).

[3] For overviews of this work, along with subsequent developments in the study of biblical poetry, see J. Kenneth Kuntz, "Biblical Hebrew Poetry in Recent Research," *CurBS* 6 (1998): 31–64 and 7 (1999): 35–79; Wilfred G. E. Watson, "The Study of Biblical Hebrew Poetry: Past – Present – Future," in *Sacred Conjectures: The Context and Legacy of Robert Lowth and Jean Astruc*, ed. John Jarick, LHBOTS 457 (New York: T&T Clark, 2007), 124–54.

[4] Dobbs-Allsopp, *On Biblical Poetry* (Oxford: Oxford University Press, 2015).

[5] Alter, *The Art of Biblical Poetry* (New York: Basic Books, 1985; rev. ed., 2011).

[6] For a discussion of the "literary" approach of Alter, and its legacy in biblical studies, see essays in the special issue of *Prooftexts* 27 (2007), and especially the introductory essay by Steven Weitzman, "Before and After *The Art of Biblical Narrative*," *Prooftexts* 21 (2007): 191–207.

[7] Dobbs-Allsopp, *On Biblical Poetry*, 326.

literary studies to emphasize the poem itself, informed by the conviction that form and content are inseparable. We are convinced that the kinds of historical and literary approaches that currently characterize biblical studies can still benefit from and fruitfully dialogue with such a formalist approach to biblical poetry. And yet by recommending literary "close reading," we do not mean to exclude concerns that are extrinsic to the text, as New Criticism is sometimes thought to do. On the contrary, as literary critic Kenneth Burke writes, "Our primary concern is to follow the transformations of the poem itself. But to understand its full nature as a symbolic act, we should use whatever knowledge is available."[8] Close reading need not preclude historical questions. Most of the essays in this volume move to some extent between the text itself and the world behind the text. Neither does close reading simply mean a deliberate naivete about textual unity or design; as a variety of ideological and theoretical approaches over the last thirty years have illustrated, texts are susceptible to diverse tensions – both internal, and external. But, as many of the essays in this volume demonstrate, "close reading" continues to be an indispensible tool for a variety of theoretical approaches.[9] We are not proposing a method or exegetical strategy per se; instead, this volume provides models of literary close reading in practice. It is our hope that they will spark a renewed appreciation for this body of biblical literature.

## OVERVIEW OF ESSAYS

The following essays offer close readings of poems from across the canon of the Hebrew Bible. While they do not cover every biblical book that contains poetry or represent every possible genre of biblical Hebrew poetry, they do suggest the rich variety of this poetic corpus. The essays have been grouped according to the texts that they treat. In what follows, we provide an overview of each essay and then discuss significant divergences, shared themes, and suggestive overlaps among them, along with questions for further study.

[8] Burke, *A Grammar of Motives* (Berkeley: University of California Press, 1969), cited in Andrew DuBois, "Introduction," in *Close Reading: The Reader*, ed. Frank Lentricchia and Andrew DuBois (Durham, NC: Duke University Press, 2003), 10. On the importance of historical considerations in the interpretation of ancient poetry, see Jeremy A. Black, *Reading Sumerian Poetry* (London: Athlone Press, 1998), 20–47.

[9] On the compatibility of theory and close reading, see Terry Eagleton, *How to Read a Poem* (Malden, MA: Blackwell, 2012), 1–24.

The volume opens with three chapters about the Book of Psalms, the classic example of biblical poetry. In Chapter 1, Carolyn J. Sharp traces multiple trajectories of poetic meaning across Ps 50, including discourse about speech and sacrifice, patterns in the usage of divine names, and alternation between singular and plural addressees. Drawing on Louis Althusser's concept of "interpellation," she concludes that the text offers its readers an ideological invitation to identify as obedient, submissive worshippers. Chapter 2 by Elaine T. James argues that Ps 65 offers a studied reflection on the question of human uniqueness by counterintuitively equating human silence with praise while celebrating the noise of the nonhuman world. Personification plays a key role in the psalm's intellectual argument, which engenders a lyric reflection on the poetic creation itself. In Chapter 3, Robert Alter attends closely to a variety of poetic features of Ps 104 – including soundplay, imagery, personification, line structure, and narrativity – and demonstrates how they work together to produce a dynamic, panoramic vision of God's creation that recalls the biblical creation stories of Gen 1–2, with further parallels to Job 38–42.

The next set of chapters takes up poems from the wisdom books of Job, Proverbs, and Qohelet/Ecclesiastes. Each one explores how poetry provides an engine for the thought world of wisdom literature, driving the audience's engagement with its questions. Closely attuned to the temporality of poetry, Edward L. Greenstein's examination of Bildad's first speech ("Bildad lectures Job: a close reading Of Job 8") shows how the reader's experience of the poem is consistently surprised, even thwarted, by the movement of the poem's complexly interweaving arguments, which respond to earlier arguments by Job and Eliphaz and to Job's (narrative) circumstances. Appealing to traditional wisdom, the poem presents the contrasting fates of the righteous and the wicked, seeming to offer Job a place among the former even as the reader is left to speculate on Bildad's attitude toward his friend. In "Poetry as pedagogy in Proverbs 5," Anne W. Stewart attends to the pedagogical function of Prov 5 as wisdom literature. She emphasizes how the resources of language – especially repetition, wordplay, sound, and rhythm – work together as a "cadence of instruction" for the poem's student audience that draws the reader to a practice of moral discernment, and she examines in particular the imagistic world of moral oppositions drawn between the forbidden woman and the sanctioned woman (the wife of one's youth). Simeon Chavel's treatment of Qoh 3:1–8 in Chapter 6 uncovers evidence of both coherence and instability within the well-known poem. On the one hand, the repetitive

structure and synergies among the various word pairs suggest a carefully ordered poetic reflection on the vicissitudes of life; on the other hand, no single principle can explain the selection or sequence a pairs, and conflicting formal cues undercut perceived patterns. According to Chavel, these tensions reveal that the speaker Qohelet has composed Qoh 3:1–8 as parody of a wisdom speech, demonstrating the unreliability of the genre and, ultimately, the limitations of poetry itself.

Two chapters follow on the love poetry of Song of Songs, showing how this celebrated text repays close attention to its lyricism. Tod Linafelt's essay (Chapter 7) develops a line-by-line analysis of the first chapter of the Song of Songs, showing how the poem enfolds its multisensory celebration of eroticism. He demonstrates that attention to *how* the poem means – its formal strategies – is crucial to our understanding of biblical Hebrew poetry more generally and the Song in particular. To that end, he explores features such as structuring patterns, soundplay, wordplay, metaphor, and repetition in order to tease out the Song's playfully lyric sensibility. Sarah Zhang in Chapter 8 offers a close reading of a descriptive love poem from Song of Songs, informed by the philosophy of Emmanuel Levinas and recent research on human emotions. She argues that Song 4:1–7 does not so much describe the beloved's body as recreate the lover's exuberant delight at the sight of it. Contemporary readers empathetically experience comparable emotions as they respond to the materiality of the poem's language, especially its sound play and metaphoric imagery.

The section of essays on poems from the prophetic books of the Latter Prophets (Isaiah–Malachi) is the largest in the volume, containing five chapters. This high number reflects the fact that prophetic poems constitute a significant portion of the Hebrew Bible's poetry. Despite the size of the collection, however, prophecy has received less attention than other kinds of poems in recent studies of biblical Hebrew poetry – an omission to which these chapters offer a modest corrective. Three essays on Isaiah demonstrate the variety of poetry found within this prophetic collection, which contains more poetry than any biblical book outside of Psalms. In Chapter 9, F. W. Dobbs-Allsopp argues that Isa 5:1–7 adapts the genre of the love song, including its potential for mythological association, to the purposes of prophetic critique. He traces a number of sonic, rhythmic, and verbal cues across the poem, demonstrating how they anticipate the poem's concluding revelation that the vineyard is an allegory for the breakdown of the divine–human relationship. In Chapter 10, J. Blake

Couey explores the "verbal inventiveness" of Isa 18:1–6, suggesting that this artistry contributes to the poem's political agenda without being reducible to it. Language – both the diplomatic language with which the poem is concerned and its own words – is in a sense the true subject of the poem. Couey scrutinizes the poem's exoticizing language depicting the Cushites, the meteorological similes for divine transcendence, and the agricultural metaphors foregrounding military confrontation. Emphasizing the nonnarrative character of biblical poetry, Katie M. Heffelfinger (Chapter 11) examines the development of the voice of YHWH's servant in Isa 49:1–13. The servant expresses both deep confidence and futility, affectively swaying the exilic audience to respond similarly to their own situation. This voice is juxtaposed with that of Zion in the next poem in the chapter, a sympathetic but untrustworthy figure with whom the audience is encouraged not to identify.

Sean Burt takes up the question of genre in Chapter 12. Specifically, he argues that the emphatic insistence that the poem is a lamentation (Hebrew *qînâ*) in vv. 1 and 14 establishes genre expectations that the poem partly fulfills but partly subverts. The poem, that is, gives conflicting cues about its genre, displaying some features associated with lamentations and other features associated with parables. In this way, the text destabilizes its own rhetorical purposes and draws attention to the poem itself and its unresolved tensions. In Chapter 13, Julia M. O'Brien reads the poem from Zephaniah alongside an important and enduring example of its "afterlife" – its role in the *Dies Irae*, part of the Christian church's Mass for the Dead. She draws attention to how the *Dies Irae* combines Zeph 1 with texts from the Sibylline Oracles, emphasizing the poetic style of Zeph 1, in particular its marked use of repetition, which creates a litany of coming doom.

The last two chapters of the volume are devoted to poems inset within the narrative books of the Hebrew Bible, including both the Torah (Genesis–Deuteronomy) and the Former Prophets (Joshua–2 Kings). Brent A. Strawn's reading of Exod 34:6b–7 in Chapter 14 highlights the poem's polyvalence, in particular the possibility that certain phrases are operative for both the lines preceding and following them. Although this expansiveness highlights YHWH's benevolence, the poem as a whole establishes tension between divine mercy and punishment, allowing for a more dynamic characterization of the deity, as borne out by the poem's larger context within the Book of Exodus. Finally, in Chapter 15, Steven Weitzman reads David's lament for Saul and Jonathan in conversation with the historical study of emotions and within the broader genre of hero

laments in the ancient world. Instead of viewing the poem simply as an outpouring of David's passionate grief, he traces its pervasive concern with mitigating the shame of the fallen warriors and securing their memory.

Reflecting the fact that close reading is more of an orientation to the text than a particular method, these chapters exhibit considerable methodological and interpretive diversity. Some engage theory more explicitly and extensively, while others broadly presume the New Critical principle of the inseparability of form and meaning. Many of the authors situate their poems in their putative ancient historical or religious contexts, but others adopt more ahistorical stances. Some essays include reflections on the contemporary theological or ethical ramifications of the text; for others, the poems are worth reading simply because of their artistic beauty. At times, the chapters even work from competing conceptions of poetry itself. All of this variation results from the differing demands of particular texts and the individual interests and temperaments of particular authors. We see it as a strength of this volume, an affirmation that we never read in isolation, but always participate in interpretive communities.[10] Ultimately, readings will always be as diverse as readers.

This methodological diversity sometimes manifests itself in differences in terminology among the essays. By and large, all the authors draw from the well-established lexicons of literary studies and biblical scholarship; as a result, there should be little confusion even when different authors prefer different technical terms. One exception worth noting is inconsistent language for the component units of poems. As is widely recognized, biblical poetry typically groups short strings of words – usually clauses or clause components – into groups, most often pairs or triads that display some parallelism. Most authors in this volume refer to the smallest of these levels as the "line," and the groups of lines as "couplets," "triplets," and the like.[11] (This usage corresponds to the terminology of "colon," "bicolon," and "tricolon" in biblical scholarship, although that language seems to be falling out of favor and is not used in any of the essays here.) Following his long-standing practice, however, Alter refers to the smaller level as a "verset," a group of two versets as a "line," and a group of three versets as a "triadic line."[12] Stewart uses similar terminology in her essay.

[10] See DuBois, "Introduction," 14.
[11] For a defense of this practice, see Dobbs-Allsopp, *On Biblical Poetry*, 8–9, 20–29.
[12] Alter, *Art of Biblical Poetry*, 9; compare Benjamin Hrushovski-Harshav, "Prosody, Hebrew," *EncJud* 16: 598–99.

### *Common Themes*

Despite these not insignificant differences, certain common themes emerge when the chapters are put into conversation with each other. Revealing their debt to the New Critical project, all of the contributors devote extensive attention to formal features and poetic devices such as metaphor, rhythm, soundplay, imagery, personification, repetition, and line structure. And many of the essays explicitly take up the question of what poems can accomplish as forms of art. A poem may invite its audience to view themselves in particular ways. For Sharp, Ps 50 constructs an identity for its audience as faithful and obedient worshippers of God; for Heffelfinger, Isa 49:1–13 encourages its audience to view their situation as exiles through the perspective of YHWH's servant; for Stewart, Prov 5 instructs its audience by shaping their moral imaginations as students of its wisdom. In other essays, the poem becomes a site of intellectual inquiry, an opportunity to explore fundamental questions of meaning and value. Greenstein's reading of Job 8 catches the poem in a series of rhetorical ploys that force the audience (and Job) to reckon with traditional wisdom, in particular the respective fates of righteous and wicked persons. James argues that Ps 65 uses the trope of speech to scrutinize the idea of human distinctiveness, and in the process she demonstrates how the poem constitutes a mode of thought. Couey discusses the political impact of Isa 18 in the late eighth-century BCE, showing how the poem's evocative portrayal of the Cushites sought to discourage Judah from allying with them. Chavel even demonstrates how a poem can interrogate the possibility of poetry itself, arguing that the irresolvable tensions in Qoh 3:1–8 express skepticism about poetry's ability to tell the truth. And Strawn explores poetry as a vehicle for sophisticated theological reflection; in his reading, Exod 34:6b–7 reveals an evocative tension between YHWH's benevolence and freedom. All of these readings underscore the complexity of thinking that poems are capable of embodying.

A second common theme of this volume is the various dimensions of emotion in biblical Hebrew poetry. "All good poetry [originates in] the spontaneous overflow of powerful feelings," William Wordsworth famously wrote.[13] And yet, as several of these essays argue, it is the calculated, carefully patterned language of poetry that creates this perceived

[13] S. T. Coleridge and W. Wordsworth, *Lyrical Ballads: 1798 and 1800*, ed. M. Gamer and D. Porter (Peterborough, Ontario: Broadview, 2008), par. 26.

emotional immediacy. Linafelt's reading of the Song emphasizes its passions, supporting his observation that biblical Hebrew poetry is strikingly interested in the interior world of human emotion, quite unlike biblical Hebrew prose. According to Weitzman, David's lament in 2 Sam 1 has typically been read as an emotional poem of precisely the Wordsworthian variety – it expresses David's deeply felt grief over the loss of Jonathan and Saul. Weitzman complicates this view, emphasizing the culturally bounded nature of emotions. For both Heffelfinger and Stewart, it is not the emotions of the poet that are so important, but rather the emotional appeal to the poems' audiences. Poetry, on each of their readings, has the ability to draw readers into its complex, even paradoxical vicissitudes of feeling. Finally, Zhang's essay shifts focus toward the emotional experience of the interpreter. It is readers' "emotional integrity" that enables them to participate in the aesthetic experience of the poem. She develops, in dialogue with Emmanuel Levinas, a final ethical point: The integrity of this emotional experience is ultimately an ethical response to the alterity of the text.

Lastly, several of the essays take up questions about how the poems relate to other texts. Burt, Chavel, and Dobbs-Allsopp all consider genre: How do particular poems join or diverge from other poems of a similar type? For Burt, Ezek 19 intentionally evokes the genre of the lamentation only to thwart its audience's genre expectations, even parodying them. Chavel's essay also uses the language of parody, arguing that Qoh 3:1–8 is a parody of a wisdom poem, and it serves to destabilize assumptions about the value and use of proverbial poetry. Dobbs-Allsopp argues that Isa 5:1–7 plays with the language and motifs of the love song, transforming it into a prophetic critique of the relationship between the deity and Israel and Judah. In such ways, these essays show quite well how the poetry of the Bible is deeply traditional, yet remains perpetually open to innovation and subversion. While not addressing the question of genre, Alter, Couey, and James similarly explore the tension between conventionality and novelty in their readings. Two essays explicitly discuss how their poem reaches beyond itself into other textual traditions. Alter reads Ps 104 as a monotheistic transformation of themes from the cosmogonic myths and creation hymns of other ancient Near Eastern cultures, while also noting the intertextual connections between this poem and Gen 1–2 and Job 38–42. O'Brien's analysis of Zeph 1 reaches in the other direction, discussing a significant example of the text's afterlife in the text of the *Dies Irae*. These examples show how "close reading" can pivot to the study of textual traditions beyond the verses of the individual poem itself.

### *Broader Questions*

In addition to these specific claims and concerns, some broader questions emerge when the essays in this volume are read together. First, how widely applicable is the category of "lyric"? The term has sometimes been used in scholarly discussions to characterize biblical Hebrew poetry in general, although it most readily associated with biblical poems that are identified as songs, including the Song of Songs and, at least implicitly, many Psalms.[14] But there is clearly space for scholarly debate over the designation. Heffelfinger and Stewart, for example, identify lyric features in poems that are not universally recognized as such, prophetic (Isa 49) and wisdom poetry (Prov 5), respectively.[15] Their suggestive claims pose an important question about the applicability of the category, and perhaps of the nature of biblical Hebrew poetry itself. Dobbs-Allsopp also finds evidence of lyricism in Isa 5:1–7, a prophetic poem that spoofs on the genre of love song. These issues prompt us to ask whether lyric is an appropriate category for some biblical poems but not others, or if it is a helpful way to conceptualize all biblical poetry.

Second, prophecy in the Hebrew Bible is closely associated with divine speech, whereas other varieties of discourse more typically consist of human speech about God. This division does not always hold for the poems discussed in this volume, however. Among the poems from prophetic books, Isa 5:1–7 is voiced entirely by a prophetic speaker; the deity speaks only one verse in Isa 18:1–6; and the voices of both YHWH and YHWH's servant appear in Isa 49:1–13. Zephaniah 1 does consist largely of divine speech, and Ezek 19 is framed as such (v. 1), although nothing in the poem itself demands an identification of YHWH as the speaker. Meanwhile, substantial divine speech appears among the poems from other collections. Exodus 34:6b–7 is self-disclosing speech by the deity – hence the title of Strawn's chapter, "YHWH's poesie" – and the majority of Ps 50 (vv. 7–23) consists of direct divine discourse, as Sharp discusses. This may at least partly be an accident of selection, but it calls into question the presumption that some kinds of biblical poems will be divine speech and other kinds will be human speech. Is the expectation or possibility of divine speech pervasive across biblical poetry, not just the prophetic

[14] See the discussion in Dobbs-Allsopp, *On Biblical Poetry*, 178–232.

[15] See their longer discussions in *"I Am Large, I Contain Multitudes": Lyric Cohesion and Conflict in Second Isaiah* (Leiden: Brill, 2011) and *Poetic Ethics in Proverbs: Wisdom Literature and the Shaping of the Moral Self* (New York: Cambridge University Press, 2016), respectively.

books? Can all of biblical poetry can be characterized as broadly oracular? Such questions, which potentially subvert conventional scholarly categories like "lyric," "didactic," and "prophetic," merit further consideration. The task of interpretation is ongoing.

## THE ENDURING VALUE OF CLOSE READING

At its heart, close reading is an act of sustained attention to an object. It draws its cues from the nature of poetry itself, which forces slow reading through the density of its language and its tendency toward multivalence. And close reading resonates with the kind of meditative concentration to which poetry itself gives frequent expression, including many biblical poems.[16] Among the poems treated in this volume, this kind of contemplation is perhaps best exemplified by the beloved's exquisitely detailed description of the body of his lover in Song 4:1–7, as discussed in Zhang's essay, but it can also be seen in the awed, panoramic survey of the created world in Ps 104 (Alter), the piling up of participial phrases to capture something of the divine character in Exod 34 (Strawn), or even the extended admiration of the predatory prowess of the lions in Ezek 19 (Burt).

This kind of careful, lingering contemplation practiced by close readers reflects a high degree of attachment, one that approaches love.[17] An emphasis on close reading may seem like a quaint throwback, an escape from theory and its political entanglements. Far from an exercise in conservative retrenchment, however, it constitutes a decidedly counter-cultural activity in our present cultural moment. Sustained attention – to a poem, a painting, nature, another person – grows out of a kind of commitment in short supply in a society that values multitasking over intense focus, casual encounters over committed relationships, click-bait over sustained analysis. Close reading claims that some tasks should not be done quickly. It is an affirmation of the possibility that some objects possess an abiding intrinsic value, one that resists commodification and rewards repeated, perhaps even lifelong, engagement. Terry Eagleton has recently argued compellingly for the continued vitality – indeed necessity – of close reading in a postcritical age. He sees it as a potentially subversive act that reclaims the extravagance of language in a culture that valorizes efficiency and productivity: "To attend

[16] See Luis Alonso Schökel, *A Manual of Hebrew Poetics*, SubBi 11 (Rome: Pontifical Biblical Institute, 1988), 66.
[17] DuBois, "Introduction," 9.

to the feel and form of words is to refuse to treat them in a purely instrumental way and thus to refuse a world in which language is worn to a paper-like thinness by commerce and bureaucracy."[18]

These are grand claims, to be sure, and it would be dangerously naive to imagine that reading poetry is somehow a panacea for all of the world's problems. It remains, however, a deeply human activity that can force us to grapple with the promise and perils of our humanness.[19] The essays in this volume both model the practice of close reading of biblical poems and demonstrate its rewards. They are an invitation to return again and again to these influential and enduring texts.

[18] Eagleton, *How to Read a Poem*, 10; see further 8–9, 17–22.
[19] See DuBois, "Introduction," 16.