The Arrival of the Bee Box

SUMMARY

The wooden bee box that I ordered has arrived. It's square and really heavy, and kind of reminds me of a small coffin for a little person or a square-shaped baby. Well, it would if there weren't so much noise inside of it.

Because the box is locked and unsafe, I'll have to keep it with me all through the night and always stay by its side. It's hard to see what is inside as there are no windows, just a small eye-hatch. Nothing can get out.

I look inside through that small eye-hatch. It's so dark in there. It seems like it's full of the hands of African slaves on a slave ship, made tiny for export, angrily pushing against each other and fighting for space.

How could I possibly set them free? The noise is the thing that frightens me most, sounding as it does like some nonsense language. It sounds like an angry crowd in ancient Rome—harmless individually, but in a group—yikes!

I listen closer to the noise that's like angry Latin. I could never be a leader like Caesar. The truth is, I've bought a box full of total crazies. Maybe I'll return them. If I don't feed them, they will die—it's up to me.

Are they hungry? If I set them free, would they forget about me? What if I simply let them loose and then just faded into the background like a tree? Perhaps like a laburnum with its yellow flowers, with cherry trees nearby.

They'd probably just ignore me while I was dressed in my protective bee-keeping suit with its funeral-veil-like head covering. I can't help them make honey, so what use am I? Tomorrow I promise to be a good master and let them go.

Anyway, the box won't last forever.

THEMES

POWER

"The Arrival of the Bee Box" is a complex poem without one clear interpretation. It can be taken literally (as in, the speaker has recently come into possession of a box of bees) or metaphorically (with the box being a symbol for the speaker's emotions and creative potential, as it has often been interpreted). Either way, the poem is undoubtedly about power. Indeed, the poem presents different *attitudes* toward power: sometimes the speaker seems to be intoxicated by that power, while at other times it makes her feel anxious and fearful. Power and control, the poem suggests, are at once exciting and frightening.

At first, the power dynamic between the speaker and the bees in the box is clear. It is the *speaker* who "ordered" the box (both in the sense of having bought it *and* having the ability to tell it what to do). The box is a passive object and whatever is contained within can't get out without the speaker's deliberate action. The speaker, then, would appear to hold all the power in this situation.

But this power also unnerves the speaker. She's aware of her responsibilities, knowing that she's been cast as a kind of god that has control over whether the bees live or die. This power seems frightening for the speaker—the box is both "locked" and "dangerous"—yet she "can't keep away from it." If the box represents a manifestation of the speaker's power, then this suggests that power itself is dangerously tempting and alluring.

To that end, it seems the speaker's own *desire* for power both thrills and frightens her. The early stages of the poem, then, see the speaker trying to get close to the box while also maintaining a safe distance from its contents. This neatly encapsulates her complicated feelings towards her own power. She looks inside, but is appalled by the contents—in part because she knows that she controls what happens to them.

The poem then widens its discussion of power, touching on slavery and the Roman Empire. The speaker compares the bees—no doubt problematically, for contemporary readers—to African slaves hemmed in on a ship for export. Slavery, of course, is perhaps the ultimate expression of power, one group of people forcing labor onto another against their will. In some way, the speaker identifies with the slave master here, knowing that she has full control over what happens to the bees.

The poem also mentions Julius Caesar, Rome's infamous ruler. The speaker occupies a position of power that is in its small way analogous to both of the above examples. But the discomfort this provokes (the speaker says, "I am not a Caesar") suggests she also senses the injustice of such dominance (which, not incidentally, has historically often been male; some critics interpret the poem as Plath's way of reflecting on and ultimately rejecting the kind of patriarchal power that dominates society).

Above all, power seems to be confusing, shifting the speaker's mind this way and that. The poem's ending plays out these contradictory thoughts. On the one hand, the speaker imagines setting the bees free—thereby removing the speaker's power from the situation altogether. The speaker pictures turning into a tree, becoming a passive object and giving the bees back their freedom. Unlike the slave master or Caesar, then, the speaker feels a *limit* to her willingness to hold onto absolute power (which some critics interpret as a comment on the

destructiveness of male power).

With this in mind, the speaker resolves to be a "sweet God" and set the bees free. But this freedom won't be granted until "tomorrow"—and the poem offers no assurance that the speaker really *will* set the bees free. Perhaps, then, the *desire* for power itself maintains a stronger hold on the speaker than she would like to admit.

Where this theme appears in the poem:

- Line 1
- Lines 6-10
- Lines 11-20
- Lines 21-25
- Lines 26-30
- Lines 31-36

DEATH AND PSYCHOLOGICAL TURMOIL

Though "The Arrival of the Bee Box" makes sense on a literal level, it's often interpreted along more metaphorical lines too. Given Plath's struggles with mental illness and eventual death by suicide, some critics read the box as a symbol for psychological stress and anguish—the kind of manic and depressive thoughts that can get the better of people.

Indeed, the box seems to embody the more out-of-control side of the human mind—which is maybe why it seems so "dangerous" to the speaker, and why the speaker wishes to keep it locked up tight. Opening the box, in this reading, would be akin to the speaker letting her mind run wild—letting her anger and anguish loose on the world, and on herself. If she is to survive, the poem suggests, she must keep the box—and her emotions—shut tight.

Generally speaking, the box thus represents a kind of claustrophobia that reflects the speaker's state of mind. Indeed, she projects a number of feelings onto the box, feelings which stem from stress and pain and which she seems to want to keep shut tightly away. The strange image of a "square baby" in the first stanza might signal anxiety of motherhood. Later, the third stanza—which likens the bees to African slaves—speaks to aggression and the feeling of being held captive. The "Roman mob" of the following two stanzas seems to suggest both anger and an anxiety about being misunderstood by the surrounding world ("unintelligible syllables").

In the sixth stanza, the speaker imagines turning into a tree and being "forg[otten]"; in the following stanza she imagines being "ignore[d]." This is a complex sentiment that both seems to suggest a sense of worthlessness *and* the desire for anonymity as a kind of comfort. That's why the last line seems so harrowing—mentioning the "temporar[iness]" of the box gestures towards death as a kind of escape from the pains of living.

To that end, note how the poem begins with a brief reference to death ("the coffin of a midget"). Labeling the box a coffin suggests that the speaker is at once afraid of and drawn to death—afraid of life ending, but drawn to the supposed relief it offers. Opening the box, in this reading, and setting those thoughts free would be like giving in to her all her pain, fear, anger, and sorrow. This is something that might happen anyway; the idea of the box being temporary suggests that the speaker is not actually in control of these darker parts of her mind, or at least that she won't be forever.

It's also worth noting that some critics view the box as a symbol of creativity—and the difficulties of harnessing it; in this reading, the speaker asserts that she has absolute power over these creative impulses, but towards the end of the poem it seems like she is only trying to *convince* herself of this. Both readings, ultimately, thus relate to the difficulty of taking control over one's own life and mind.

Where this theme appears in the poem:

- Lines 1-5
- Lines 6-10
- Lines 11-20
- Lines 21-36

LINE-BY-LINE ANALYSIS

LINES 1-5

I ordered this, ...
... din in it.

"The Arrival of the Bee Box" begins, on a literal level, with a wooden box of live bees that the speaker has ordered. The poem opens by placing the bee box front and center. Indeed, no action really takes place in the poem—it is all about the speaker's thoughts as she contemplates the box and, in particular, her power over it.

The spare, simple language of the first line ensures that the image of the box is crystal clear:

> I ordered this, clean wood box

The caesura after "this" creates a moment of pause or reflection as the speaker presents the "this" that she's ordered. It's almost as if she's talking to the box itself; note how different the line might feel were there no caesura there:

> I ordered this clean wood box

Feels a bit less purposeful, doesn't it?

Moving on to the poem's second line, the clear assonance/internal rhyme of "square" and "chair" captures the imposing the sturdiness of the box, these sounds dominating the line like the box dominates the room. The box's heaviness foreshadows the way that it will provoke complicated thoughts in the speaker's mind.

Lines 3 to 5 darken the poem's tone:

> I would say it was the coffin of a midget
> Or a square baby
> Were there not such a din in it.

Both images here are intentionally bizarre—the "coffin of a midget" or a "square baby." They establish the presence of both life and death in the poem, which plays an important role in the speaker's thoughts about the box.

The poem here increases its *poetic* volume to match the loud noise emanating from the bees in the box. As highlighted above, consonant /n/ sounds and assonant /i/ sounds bring the bees's "din" to life. The grammar of this sentence is also interesting. The word "would" gives these lines a sense of hesitation and doubt, giving a glimpse into the speaker's state of mind.

Indeed, as the poem develops, the box comes to represent all kinds of difficult emotions and psychological problems. The bees inside the box can be read as symbolizing the speaker's turbulent mind inside her body. And as hinted at by the use of the word "coffin," the speaker is haunted by the fact that her mind and body must die someday.

LINES 6-10

> *The box is ...*
> *... grid, no exit.*

The second stanza sees the speaker shift into a deeper contemplation of the bee box. Whereas the first stanza was entirely about the *aesthetics* of the box—the way that it looks—this stanza begins to consider the *implications* of the box—what the box means and represents.

As line 6 states simply, "The box is locked, it is dangerous." The caesura here signals an element of tentativeness related to the way the box seems kind of intimidating, and the end-stop adds a dramatic pause to the word "dangerous." But the reasons behind that danger are not yet really clear (if they ever become so!). In a literal sense, the bees are dangerous because of their ability to sting (which can, of course, be lethal).

But as the box is closed, it's also possible to project other kinds of danger onto it. For example, the box can be read as a symbol for the human mind's ability to create (just as bees make honey) and to suffer (just as the bees are clamoring to get out). Given Plath's biography—she struggled with mental illness, and ultimately committed suicide—it's tempting to view the box as this kind of symbol. In fact, Plath did order a bee box while living with her husband and fellow poet, Ted Hughes. However, it's important to focus on the poetic material at hand without letting biographical information color the interpretation too much. After all, Plath's contemporary readers would have known much less about her personal life than we do now.

Lines 7-10 explain how the speaker has to "live" with the box (in other words, there's no turning back from the danger it represents). There is also a seductive element to the box, its danger—and the speaker's power over it—preventing her from "keep[ing] away from it." Thus even though the speaker has power over the box, the box represents a sort of temptation for the speaker—perhaps suggesting the temptation of power itself.

Lines 9 and 10 can be interpreted both literally and metaphorically. Literally, it's hard to see inside the box because it has no openings, which stops the bees from escaping. Metaphorically, it's also hard to see inside the box because it's a kind of *black box*. It's impossible to decide what exactly it symbolizes—whether the nature of power, a troubled mind, or even creativity. But these lines suggest that the speaker cannot see into any of these things—cannot discern the nature of power, art, or even her own mind.

LINES 11-15

> *I put my ...*
> *... black, angrily clambering.*

In the third stanza, the speaker puts her eye "to the grid" to look inside the box. The poem here uses metaphor, comparing the bees in the box to African slaves aboard a slave ship. This stanza is problematic from a race point of view, drawing a link between violence, threat, aggression, and blackness. That said, the poem is chiefly concerned with what it means to have power over another group—how that power affects those who hold it—and there is no greater or more tragic example of power than the enslavement of African men, women, and children by white Westerners. So it is a relevant reference, if not a comfortable one.

The epizeuxis—a form of repetition in which a word is repeated immediately—emphasizes the darkness of the box ("dark, dark"). "Black on black" in line 15 also uses repetition for the same effect, though this is diacope (because of the intervening word "on"). The assonance and consonance in this stanza is cloud and clear, suggesting the noisy chaos contained within the box:

> With the swarmy feeling of African hands
> Minute and shrunk for export,
> Black on black, angrily clambering.

The poetic noisiness here mirrors the loud sound emitted by the bees. The harsh /k/ consonance also conveys violence and threat.

It's worth noticing the way that every stanza ends with an end-stop. This makes the poem feel episodic, unfolding in stages, which in turn allows for the psychological shifts, about-turns, and reversals that the speaker undergoes while contemplating the box.

LINES 16-20

How can I ...
... my god, together!

The fourth stanza shifts the speaker's focus from sight to sound. She puts her ear to the box and listens to the maddening sound of the bees buzzing around inside. Here, the speaker starts to feel anxious about the power she holds over the box, reflecting in the stanza's searching rhetorical question: "How can I let them out?" To do so, the speaker implies, would be to loose this din on the world.

It's worth thinking about why "[it] is the noise that appalls [the speaker] most of all," as opposed to what she can *see* when she looks inside the box. If the sound of the bees can momentarily be considered a sort of language, then hearing their "unintelligible syllables" equates to an inability to understand something. Taking the box as a symbol of the human mind, and its capacity to lead people into depression and madness, the confusing sound that comes from the box can be seen as the impossibility of ever fully understanding the world. That is, the "unintelligible" language seems to undermine human effort to make sense of the world through language (and various types of mental illness involve a disassociation between language and reality). The /l/ consonance in "unintelligible syllables" is thick and difficult on the tongue, mirroring this incomprehensibility.

In lines 19 and 20, the poem employs simile:

> It is like a Roman mob,
> Small, taken one by one, but my god, together!

This simile is all about power. In a literal sense, the speaker is saying that she could easily overcome one single bee—but that in their hundreds and thousands they become a near-unstoppable mob. If the box symbolically contains the anxieties and difficulties that people might face in life, then perhaps the poem is talking about the power of these things to overwhelm an individual—when everything seems to go wrong all at once. Notice how the caesurae in line 20 break the line up into a smaller parts, mirroring the way that a crowd is composed of individuals.

LINES 21-25

I lay my ...
... am the owner.

The fifth stanza expands on the simile begun in the fourth (which likens the noise of the bees to a "Roman mob"). The "unintelligible syllables" of line 18 becomes the "furious Latin" of line 21. The poem uses anaphora here, with three sentences in a row beginning with "I" (and ending with clear end-stops):

> I lay my ear to furious Latin.
> I am not a Caesar.
> I have simply ordered a box of maniacs.

This is an interesting construction because Caesar—arguably the most infamous of all the Roman emperors—is often quoted as saying "Veni, vidi, vici." This translates as "I came; I saw; I conquered"—also three "I" sentences. This links with the poem's discussion of power. Unlike Caesar, though, the speaker is *not* a natural-born leader; her power over the box makes her uncomfortable (that's why she *isn't* "a Caesar").

Line 23—the last line quoted above—attempts to make sense of the bee box situation. Comparing them bees to "maniacs" supports the idea that the box is a metaphor for the human mind, and that in the figure of the box the speaker perceives her own anxieties and psychological troubles.

Line 24, which expresses that "they can be sent back," then seems almost like wishful thinking. Line 25 reads like the speaker trying to reassert her power over the box—rather than allowing it to hold sway over her state of mind:

> They can die, I need feed them nothing, I am the owner.

What the speaker says is technically correct: it's up to her whether the bees live or die. But she seems to find this power problematic, feeling the need to state it out loud as if to prove to herself that it is real. The caesurae in this line adds to this effect, the speaker piling rationale on top of rationale as if to convince herself of the truth of what she's saying.

LINES 26-30

I wonder how ...
... of the cherry.

The sixth stanza marks an important shift in the poem. The speaker starts to empathize with the bees, wondering "how hungry they are." Indeed, there is a subtle hint of a motherly instinct here. The speaker then wonders if she could open the box and simply melt into the background as the bees escape (if she could be metaphorically be "turned into a tree"). This "forget[ting]" perhaps signals a desire for peace, to be absolved from the responsibility of her newfound power—it also pre-empts the "temporar[iness]" of the box in the last line, which could well be a reference to death.

The poem mentions the laburnum tree specifically. These trees reappear throughout Plath's poetry, and Plath and her husband Ted Hughes had one at their Devon home. Despite its beauty, all parts of the laburnum tree are poisonous—so its inclusion here suggests threat and death. The "blond colonnades" is

perhaps a nod to classical architecture in keeping with the earlier mention of Caesar and the Romans (a colonnade is a row of columns). The assonance and consonance of the phrase, highlighted previously, makes the phrase ironically pretty—making it attractive on the outside but deadly on the inside.

The mention of "petticoats of the cherry," meanwhile, has distinctly feminine undertones. Petticoats are a kind of women's undergarment. The use of the word here perhaps suggests the ways in which female power is overlooked, as the "petticoats of the cherry" fade into the background.

LINES 31-36

They might ignore ...
... is only temporary.

Lines 31 and 32 relates to the idea of being forgotten that was presented in line 27:

> They might ignore me immediately
> In my moon suit and funeral veil.

Here, the speaker wonders if the bees might ignore her upon their release. She seems to have mixed feelings about the notion of being forgotten or ignored—on the one hand, it sounds like a relief from the psychological difficulties of having power, but that power is intoxicating too.

The "moon suit and funeral veil" are a reference to the beekeeper's suit, which covers the body and face to ensure protection from bee stings. Plath uses this description to make the suit seem strange again—to make beekeeping itself (and, by extension, the desire for power) appear suddenly weird and alien ("moon suit" even suggests something otherworldly). The gentle /l/ consonance in "funeral veil" and the end-stop that follows make the line stop suddenly and somberly.

This sets up the poem's final rhetorical question:

> I am no source of honey
> So why should they turn on me?

This question adds a note of fear to the speaker's complicated psychological state. She wonders what reasons the bees would possibly have to sting her, given that she has nothing to offer them—no nourishment or "honey." Interpreting this section along metaphorical lines, this could also be asking, in a way that is intentionally naïve, why the speaker should fear the dangers of her own mind.

Line 35 is appropriately ambiguous, reflecting the speaker's conflicted state of mind:

> Tomorrow I will be sweet God, I will set them free.

Notice how the act of granting the bees freedom is deferred—the speaker won't do it *today*, but *tomorrow*. Perhaps the speaker wishes to hold onto her feeling of empowerment for a little while longer—or maybe she never intends to open the box. It makes sense for the poem to end on a note of irresolution because, put simply, the speaker isn't sure how she feels about the bee box—it's complicated. Indeed, the phrase "sweet God" grammatically ambiguous. She could mean that she will be the *sweet* God—a pun on honey that means something like "good-natured"—that sets the bees free. Or she could be talking to God, promising to atone for the way that power has gone to her head.

However the ending is interpreted, the last line feels unquestionably dark. It's set out as its own single-line stanza, underlining its importance to the poem and adding a sense of drama (kind of like a cliffhanger). On the surface, it looks optimistic—tomorrow the box will be an empty box, and the power struggle will be over. But something about that word "temporary" seems ominous, especially if the poem is read as a kind of allegory for a troubled mind. Recall how the poem began with a reference to death ("I would say it was the coffin of a midget"). This "temporar[iness]" can be read as a bleak kind of comfort in the knowledge of death's certainty, the speaker finding solace that one day her difficulties will be over—one way or another.

SYMBOLS

THE BEE BOX

There's really only one object in "The Arrival of the Bee Box"—the box itself. In fact, the whole poem revolves around the speaker's thoughts about the box. Symbolically speaking, the box is an ambiguous presence, and intentionally so. On a literal level, it's just a box filled with bees. But the way the speaker thinks about makes the box seem like a container for more than that. Indeed, the speaker projects her own anxieties and fears about life onto the box, associating it with a whole world of negative emotions (like anger). In this sense, then, the box can be read as a representation of the human mind—and its capacity for fear, suspicion, and worry.

This idea could even be extended to include the entirety of being human—so not just the mind, but the body too. The last line—"The box is only temporary"—seems to hint at the way that death offers an escape from the difficulties of life (with the fact that life is fleeting offering some kind of solace).

But such is the power of the box as a symbol that there are other possible interpretations too—and though these might appear drastically different from one another, they need not be considered mutually exclusive. Some critics, for example, view the box as a representation of female creativity—and Plath's

wish to harness her own powers. Yet another symbolic association is Pandora's Box, which stems from Greek mythology. Put simply, this was a box that contained all of the world's evil, and the non-specific sense of threat that arrives with the box supports this idea.

Where this symbol appears in the poem:

- **Lines 1-5:** "I ordered this, clean wood box / Square as a chair and almost too heavy to lift. / I would say it was the coffin of a midget / Or a square baby / Were there not such a din in it."
- **Line 6:** "The box is locked, it is dangerous."
- **Lines 7-8:** "I have to live with it overnight / And I can't keep away from it."
- **Lines 9-10:** "There are no windows, so I can't see what is in there. / There is only a little grid, no exit."
- **Lines 11-12:** "I put my eye to the grid. / It is dark, dark,"
- **Line 23:** "a box of maniacs."
- **Line 28:** "If I just undid the locks and stood back and turned into a tree."
- **Line 36:** "The box is only temporary."

THE LABURNUM / CHERRY TREES

Lines 28-30 are pretty much the only point in the poem in which the speaker offers up an image that *isn't* entirely focused to the box. This image is actually centered on herself—she imagines turning into a tree, possibly a laburnum or cherry tree. She might also be looking out of the window at actual trees in the garden, imagining being one of them (Plath and Hughes did have a laburnum tree in the garden of the Devon home).

This transformation of a woman into a tree is linked to the classical myth of Daphne. There are different versions of this myth, but essentially it boils down to this: Eros, god of love, is insulted by Apollo. In revenge, he shoots Apollo with an arrow that makes him fall in love with Daphne (still in female form), and shoots Daphne with one that *prevents* her from returning that love. Daphne turns into a tree to escape Apollo's unwanted affections.

Perhaps, then, the subtle allusion to this myth in the poem relates to the suppression of female power—or the speaker's anxiety over how to best utilize that power (the fact that the speaker references the "petticoats of the cherry" supports this idea, given that a petticoat is a type of undergarment worn beneath a skirt or dress). It's worth noting, too, that the laburnum tree is highly poisonous—though beautiful to look at it, almost every part of the tree is toxic. This, then, mixes together attraction and threat—two twin factors throughout the speaker's thoughts towards the bee box.

Where this symbol appears in the poem:

- **Lines 28-30:** "If I just undid the locks and stood back and turned into a tree. / There is the laburnum, its blond colonnades, / And the petticoats of the cherry."

MOON SUIT AND FUNERAL VEIL

"Moon suit and funeral veil" is the way that Plath chooses to describe the typical protective suit that people were when handling bees. It's a humorous description with some subtle symbolic ideas behind it. First of all, the "moon suit" is in image taken, of course, from space travel. This relates to the extra-terrestrial, the idea of being alien—something which the speaker feels in relation to the bee box and its contents. The suit, then, suggests the unbridgeable gap between the speaker and the bees—their inability to communicate or understand one another.

The funeral veil specifically refers to the mesh covering that the bee-keeper wears over the face. It is indeed veil-like in appearance, and the association between these two items of clothing is telling with regard to the speaker's state of mind. Indeed, the reader already knows that she has death on her mind from the mention of a coffin in line 3. The funeral veil—with its symbolic implication of death—thus links the ending of the poem with its beginning, demonstrating death to be a subtle but consistent presence in the speaker's mind.

Where this symbol appears in the poem:

- **Lines 31-32:** "They might ignore me immediately / In my moon suit and funeral veil."

POETIC DEVICES

ALLUSION

"The Arrival of the Bee Box" uses allusion throughout, with some instances more clear-cut than obvious.

The first allusion to consider is one that applies in general to the whole poem. It's possible that the bee box represents an allusion to Pandora's box. In Greek mythology, Pandora was the first mortal woman. Zeus gave her a box containing evil in all its various forms, which she then opened (thus bringing about the presence of evil on Earth). If the box itself is read as a metaphor for the human mind, then perhaps this subtle allusion relates to difficulties of life and their related psychological troubles. Opening up the mind releases all sorts of troubles on the world.

In the third stanza, the poem alludes to the African slave trade. This was the horrendous practice of the enslavement of African men, women, and children by slave traders. The allusion here is uncomfortable, because it seems to equate blackness with

physical aggression. At the same time, it does speak to the way that power can corrupt people.

In the fourth and fifth stanzas, the poem alludes to Ancient Rome, and in particular the emperor Julius Caesar. This is another example of power, relating both to the authority of the emperor (the speaker) and the collective strength of the mass population (the "mob").

The final allusion is quite subtle, but is supported by other poems from the same collection (*Ariel*). In the sixth stanza, the speaker entertains the idea of turning into a tree. This is a reference to the Greek myth of Daphne, who asks to be turned into a tree in order to avoid unwanted male attention. This relates to the speaker's desire—or one of her various desires—to fade into the background (and give up her power over the box).

Where Allusion appears in the poem:

- **Lines 11-25:** "I put my eye to the grid. / It is dark, dark, / With the swarmy feeling of African hands / Minute and shrunk for export, / Black on black, angrily clambering. / How can I let them out? / It is the noise that appalls me most of all, / The unintelligible syllables. / It is like a Roman mob, / Small, taken one by one, but my god, together! / I lay my ear to furious Latin. / I am not a Caesar. / I have simply ordered a box of maniacs. / They can be sent back. / They can die, I need feed them nothing, I am the owner."
- **Lines 28-30:** "If I just undid the locks and stood back and turned into a tree. / There is the laburnum, its blond colonnades, / And the petticoats of the cherry."

ASSONANCE

Assonance is used throughout "The Arrival of the Bee Box." There are two clear examples in the first stanza. The first is in the simile that compares the box to a chair: "square as a chair." The assonance here—which is actually part of an internal rhyme—conveys the physical presence of the box, the shared /a/ vowel sound exerting its own presence on the line. In the last line of the stanza, the speaker describes the noise of the bees inside the box: there is "such a din in it." The three short /i/ sounds in a row function as the poem's way of turning up its *own* poetic volume to match the noisiness of the bees.

At the start of the second stanza, the shared /aw/ sound of "box is locked" creates another moment that approaches the level of internal rhyme and thus calls to mind "square as a chair" from earlier in the poem. Throughout the poem, assonant phrases—"square as a chair," "din in it," "box is locked," "little grid," "live with it," and so forth—add a sense of musicality and rhythm to the text. It feels almost sing-song-like in these moments, perhaps adding a feeling of levity to the verse that is at odds with its anxious subject matter.

This can be seen again with the internal rhyme of "die, I need feed" in line 25, as well as the highly assonant phrase "moon suit and funeral veil" in line 32. Line 29 also uses assonance in the phrase "blond collonades." This comes in the speaker's fantasy of turning into a tree, with the "blond collonades" describing the flowers on the laburnum tree. This assonance is used to create a deceptive prettiness—the laburnum flowers may look appealing, but they are highly poisonous. Perhaps this works as a metaphor for power, too—something very tempting, yet which corrupts—or poisons—those who wield it.

Where Assonance appears in the poem:

- **Line 2:** "Square," "chair"
- **Line 5:** "din in it"
- **Line 6:** "box," "locked"
- **Line 7:** "live with it "
- **Line 10:** "little grid"
- **Line 13:** "swarmy feeling," "African hands"
- **Line 15:** "angrily clambering"
- **Line 17:** "appalls," "all"
- **Line 18:** "unintelligible syllables"
- **Line 19:** "mob"
- **Line 20:** "Small," "god"
- **Line 25:** "die, I," "need feed"
- **Line 29:** "blond colonnades"
- **Line 31:** "me immediately"
- **Line 32:** "moon suit," "funeral"
- **Line 33:** "honey"
- **Line 34:** "me"
- **Line 35:** "sweet," "free"
- **Line 36:** "only," "temporary"

CAESURA

Caesura is used throughout "The Arrival of the Bee Box," appearing in 10 lines out of 36. The first caesura is in line 1: "I ordered this, clean wood box." It's obviously very early in the poem, but the use of caesura so soon suggests the speaker's tentativeness throughout. She could easily say, emphatically, "I ordered this clean wood box!" The caesura adds a hint of doubtfulness even this early on. Line 6's caesura—"The box is locked, it is dangerous."—also suggests hesitation and fear (of the "dangerous" box). The caesurae in lines 9 and 10 serve the same function.

Line 20 uses multiple caesurae (quoted with line 19 for context):

> It is like a Roman mob,
> Small, taken one by one, but my god, together!

The speaker compares the noise of the bees to an angry "Roman mob." Notice how the caesurae in the line break it up into smaller units, mirroring the way that a "mob" is made up of

individuals.

Line 25's caesurae also relate to the allusion to ancient Rome:

> They can die, I need feed them nothing, I am the owner.

Here, the speaker seems to deliberately echo the grammatical shape of Caesar's most famous quotation: I came, I saw, I conquered ("veni, vidi, vici"). The speaker, then, is subconsciously trying out in her own speech the way that power expresses itself. Caesar's quote is also echoed in the anaphora of lines 21-23 (discussed in the repetition section of this guide).

Where Caesura appears in the poem:

- **Line 1:** "this, clean"
- **Line 6:** "locked, it"
- **Line 9:** "windows, so"
- **Line 10:** "grid, no"
- **Line 12:** "dark, dark,"
- **Line 15:** "black, angrily"
- **Line 20:** "Small, taken," "one, but," "god, together!"
- **Line 25:** "die, I," "nothing, I"
- **Line 29:** "laburnum, its"
- **Line 35:** "God, I"

CONSONANCE

"The Arrival of the Bee Box" uses fairly plain, simple language. There isn't loads of consonance in the poem, but there is some. This is often based around the hard /k/ sound, which, of course, appears in the word "box" itself. This adds a sort of sharpness from the first line—"clean wood box"—that continues throughout the poem. In the first stanza, for instance, the sound reappears in "square" and "coffin," before being picked up again by "box is locked" in the next stanza.

Another example is in line 5 (quote with 3 and 4 for context):

> I would say it was the coffin of a midget
> Or a square baby
> Were there not such a din in it.

Because "din" and "in" share a vowel sound with "coffin," the consonance in these words rings out more loudly. The consonance (and assonance) create the poem's equivalent of noisy sound, which mirrors the buzzing of the bees inside the box (it's worth noting as an aside that Plath *avoids* using the onomatopoeic /z/ sound in her attempts to bring the sound of bee noise to poetic life).

In the third stanza, the speaker problematically compares the noise of the bees to African slaves onboard a slave ship, painting them as angry, aggressive, and loud. To emphasize this, the stanza once again uses a harsh /k/ consonance throughout:

> It is dark, dark,
> With the swarmy feeling of African hands
> Minute and shrunk for export,
> Black on black, angrily clambering.

In another striking moment, the speaker compares the noise of the bees to an angry "Roman mob" (another consonant phrase). She hears "furious Latin" that comes out in "unintelligible syllables." The /l/ consonance in this phrase is thick and heavy, and difficult on the tongue. This is appropriate, because the speaker's comparison highlights the difficulty of language and communication—which is the exact effect rendered by the consonance.

The poem then uses consonance (and assonance) in the phrase "blonde collonades" in line 29's description of the flowers of the laburnum tree. The prettiness of the phrase is ironic, because these flowers are actually highly poisonous (and, interestingly, Plath and Ted Hughes had a laburnum tree in their garden). The consonance, then, helps represent a kind of hidden danger.

Where Consonance appears in the poem:

- **Line 1:** "clean," "box"
- **Line 2:** "Square," "chair"
- **Line 3:** "coffin"
- **Line 4:** "square"
- **Line 5:** "din in"
- **Line 6:** "box," "locked"
- **Line 8:** "can't keep"
- **Line 12:** "dark," "dark"
- **Line 13:** "feeling," "African"
- **Line 14:** "shrunk," "export"
- **Line 15:** "Black," "black," "clambering"
- **Line 17:** "appalls," "me most," "all"
- **Line 18:** "unintelligible syllables."
- **Line 19:** "Roman mob"
- **Line 20:** "Small," "god, together"
- **Line 21:** "lay," "furious," "Latin"
- **Line 22:** "Caesar"
- **Line 23:** "simply," "box," "maniacs"
- **Line 24:** "can be," "back"
- **Line 25:** "can die," "need feed"
- **Line 26:** "wonder how hungry"
- **Line 27:** "wonder," "would"
- **Line 28:** "turned into," "tree"
- **Line 29:** "laburnum," "blond colonnades,"
- **Line 31:** "might," "me immediately"
- **Line 32:** "my moon," "funeral veil"
- **Line 35:** "sweet," "set"

END-STOPPED LINE

End-stop is used throughout "The Arrival of the Bee Box." Indeed, every stanza ends with one. One of the overall effects of this end-stopping is to give the reader a sense of the speaker's psychological state. She is tentative yet contemplative, her thoughts unfolding in tangible stages but not necessarily with a clear logical order. The frequent end-stops suggest a troubled mind trying to figure out some kind of psychological puzzle.

The end-stop in line 2 emphasizes the heaviness of the box, the phrase unable to continue lightly onto the next line: "There is no exit." Line 6's full stop, after "dangerous," creates a dramatic and tense pause. Elsewhere, the end-stops help the poem unfold episodically and abruptly.

Perhaps the most significant end-stops of all are those in the fifth stanza. Here, *every* line is end-stopped:

> I lay my ear to furious Latin.
> I am not a Caesar.
> I have simply ordered a box of maniacs.
> They can be sent back.
> They can die, I need feed them nothing, I am the owner.

The speaker tries to deny the power that she has over the bee box, insisting that she is *not* a Caesar. But the stiff, almost formal way of speaking seems to echo the speech of a leader to a crowd. Indeed, the first three lines here all begin with "I" (an example of anaphora), and this seems to reference Caesar's famous quote, "I came, I saw, I conquered."

Where End-Stopped Line appears in the poem:

- **Line 2:** "lift."
- **Line 5:** "it."
- **Line 6:** "dangerous."
- **Line 8:** "it."
- **Line 9:** "there."
- **Line 10:** "exit."
- **Line 11:** "grid."
- **Line 16:** "out?"
- **Line 18:** "syllables."
- **Line 20:** "together!"
- **Line 21:** "Latin."
- **Line 22:** "Caesar."
- **Line 23:** "maniacs."
- **Line 24:** "back."
- **Line 25:** "owner."
- **Line 26:** "are."
- **Line 28:** "tree."
- **Line 30:** "cherry."
- **Line 32:** "veil."
- **Line 34:** "me?"
- **Line 35:** "free."
- **Line 36:** "temporary."

ENJAMBMENT

Enjambment is used throughout "The Arrival of the Bee Box." It works together with end-stop as a kind of push and pull on the poem, building up momentum and then disrupting it at key moments. Take, for example, the way that the enjambment of the first line suggests the "clean" and solid shape of the wooden box—before the end-stop in line 2, with the period after "lift," brings in a sense of the box's heaviness.

The enjambment in lines 7 and 8 serves a different function:

> I have to live with it overnight
> And I can't keep away from it.

Here, the enjambment conveys a kind of restlessness, how the speaker is unable to think about anything other than the bee box.

The use of enjambment in lines 27 and 28 and later in lines 31 and 32 serves similar functions:

> I wonder if they would forget me
> If I just undid the locks and stood back and turned into a tree.
> [...]
> They might ignore me immediately
> In my moon suit and funeral veil.

Notice how both enjambments occur with similar concepts—being forgotten and being ignored. The blank spaces that immediately follow the enjambed lines signify a kind of nothingness, which hints at the way that one of the speaker's conflicting desire is the wish to disappear (with tragic echoes of Plath's own life and death).

Where Enjambment appears in the poem:

- **Lines 1-2:** "box / Square"
- **Lines 3-4:** "midget / Or"
- **Lines 4-5:** "baby / Were"
- **Lines 7-8:** "overnight / And"
- **Lines 13-14:** "hands / Minute"
- **Lines 27-28:** "me / If"
- **Lines 31-32:** "immediately / In"
- **Lines 33-34:** "honey / So"

METAPHOR

Metaphor is used throughout "The Arrival of the Bee Box." Indeed, one way of reading the poem is as an *extended*

metaphor. That is, the poem might not really be about the bee box at all, but about the speaker's troubled mind. The box can be metaphorically interpreted as a container for all of the speaker's fears and worries.

There are specific examples of metaphor in the poem too. The first of these is in the third stanza, in which the speaker transforms the bees into African slaves on board a slave ship. The metaphor is intended to convey the way that power can be an evil and corrupting force, but also, quite problematically to modern readers, conflates blackness with aggression, threat, and loudness.

In line 23, the speaker calls the box "a box of maniacs." This supports the idea mentioned in the first paragraph here—that the poem is at least as much a metaphorical exploration of the speaker's troubled mind as it is actually about a box of bees.

Finally, the speaker metaphorically transforms a bee suit in line 23 into other types of clothing (this is quoted with line 22 for context):

> They might ignore me immediately
> In my moon suit and funeral veil.

This bizarre description of the bee suit makes it seem strange again, and also gets across the limits of understanding between bees and humans (the human figure is a kind of alien creature). The funeral veil links the poem back to death, first mentioned all the way back in line 3 (the "coffin").

Where Metaphor appears in the poem:

- **Lines 12-15:** "It is dark, dark, / With the swarmy feeling of African hands / Minute and shrunk for export, / Black on black, angrily clambering."
- **Line 23:** "I have simply ordered a box of maniacs."
- **Lines 31-32:** "They might ignore me immediately / In my moon suit and funeral veil."

REPETITION

There are different types of repetition in "The Arrival of the Bee Box." The first meaningful example is in line 12's immediate repetition of the word "dark" (a device known as epizeuxis). This emphasizes the near-pitch black interior of the bee box, making it *doubly* "dark." In line with this, the poem then uses diacope in the same stanza (a repetition with at least one intervening word): "Black on black, angrily clambering." Again, this emphasizes the lack of light within the box—and also problematically links the bustling bees with African slaves on a slave ship.

The next example comes in the fifth stanza:

> I lay my ear to furious Latin.
> I am not a Caesar.
> I have simply ordered a box of maniacs.

The way that these sentences share identical beginnings is known as anaphora. Cleverly, it hints at the grammatical construction of the Roman emperor Caesar's most famous quote: "I came, I saw, I conquered." Like that quote, there are three phrases that start with "I." This shows that the speaker is, at least subconsciously, trying on the language of power (even while professing that she *isn't* a Caesar).

Finally, the poem uses anaphora again in lines 26 and 27:

> I wonder how hungry they are.
> I wonder if they would forget me

The two "I wonder[s]" emphasize the speaker's doubtful and anxious state of mind, conveying her conflicted feelings towards the power she holds over the box.

Where Repetition appears in the poem:

- **Line 12:** "dark, dark,"
- **Line 15:** "Black on black"
- **Lines 21-23:** "I lay my ear to furious Latin. / I am not a Caesar. / I have simply ordered a box of maniacs."

RHETORICAL QUESTION

There are two rhetorical questions in "The Arrival of the Bee Box." The first of these is in line 16: "How can I let them out?" This is not a question with a literal answer—all the speaker would have to do actually let the bees out is open the box. It's more of a philosophical question, asking how the speaker can *justify* letting the bees out when they seem to be so dangerous and threatening. Thinking metaphorically here, this could relate to the speaker's wish to suppress her own fears and anxieties—wishing for them to be kept at arms' length in a box.

The other rhetorical question also expresses concern about what would happen if the bees were allowed of the box, and comes in line 34 (quoted with 33 for context):

> I am no source of honey
> So why should they turn on me?

There is a naïve sense of hope behind this question, expressing one of the speaker's conflicted desires—to be left alone. If she lets them out, she wonders, why would they show her any interest. It also speaks to the way that the speaker doesn't want to *feel* like she has abused her power of the bee box, the simplicity of the question masking the complexity of the situation.

Where Rhetorical Question appears in the poem:

- **Line 16:** "How can I let them out?"
- **Line 34:** "So why should they turn on me?"

SIMILE

"The Arrival of the Bee Box" uses two similes. The first of these is in line 2, quoted with the first line for context:

> I ordered this, clean wood box
> Square as a chair and almost too heavy to lift.

The comparison of the box to a chair doesn't just evoke its physical presence and weightiness. Subtly, the simile links to one of the key symbols of a leader's power—where they sit. A king's throne, for example, is an expression of their power. So the mention of the chair hints at the way the speaker's mind is starting to think about the power she holds over the box and its contents.

The other simile is in lines 19 and 20:

> It is like a Roman mob,
> Small, taken one by one, but my god, together!

Here, the speaker compares the noisy buzzing of the bees in the box to the "unintelligible" sound of a "Roman mob." The simile here is not just about bringing the noise to poetic life, but also conveys the perceived "dangerous[ness]" of the bees. "Mob" is not a word with positive connotations—it suggests violence, group psychology, and imminent danger.

Where Simile appears in the poem:

- **Line 2:** "Square as a chair and almost too heavy to lift."
- **Lines 19-20:** "It is like a Roman mob, / Small, taken one by one, but my god, together!"

VOCABULARY

Din (Line 5) - A loud chaotic noise.

Swarmy (Line 13) - Like bees—a big moving group.

African Hands (Line 13) - This is a reference to the slave trade of African men, women, and children.

Export (Line 14) - The process of taking products (in this case, humans beings) out of one country to be sold in another.

Clambering (Line 15) - Climbing awkwardly.

Unintelligible (Line 18) - Impossible to make sense of.

Mob (Line 19) - An angry crowd.

Caesar (Line 22) - One of the most famous leaders in history, Julius Caesar was the Roman emperor from 100 BC to 44 BC. Later, "Caesar" became a title adopted by Roman emperors—meaning the speaker is saying she's no emperor.

Laburnum (Line 29) - A pretty but poisonous tree.

Blond colonnades (Line 29) - A colonnade is a row of columns. This is a figurative description of the laburnum tree flowers.

Petticoats (Line 30) - Frilly underskirts.

Moon suit (Line 32) - A humorous description of a bee suit, which covers the body from head to toe.

FORM, METER, & RHYME

FORM

"The Arrival of the Bee Box" consists of 36 line mostly broken up into five-line stanzas, a.k.a. quintains. There are seven of these in total. The final stanza then consists of a single, standalone line—emphasizing its importance and setting it apart from everything that comes before it.

This isn't a traditional poetic form—as is typical of Plath, the poem is written in free verse. But the uniformity of the stanza length does have an important effect on the poem. It seems to help reflect the speaker's mind, making the poem unfold in tense, contained episodes. Indeed, nothing really happens in the poem except for the speaker's contemplation of the bee box—and her thought process is complicated, moving through different attitudes as the poem unfolds. The separation into stanzas helps with this movement through the speaker's mind, each stanza reflecting a new set of thoughts.

The form also reflects the intensity with which the speaker considers the bee box. In the first stanza she focuses on its physical appearance, and then on its physical presence in the second. She then looks into the box in the third stanza, before shifting to listening to the box in stanzas 4 and 5.

In the last two quintains, the speaker's feelings towards the bees in the box move closer to empathy. She starts to regret the power she has over the box, but doesn't disown it completely (promising only to do so "tomorrow").

The last line is set out in a stanza of its own, emphasizing its importance and creating a dramatic ending. Indeed, this line seems to reframe the rest of the poem along the lines of a metaphor that considers the box as a stand-in for a troubled mind, or even human life itself (the temporariness of the box signaling the escape that death represents).

METER

"The Arrival of the Bee Box" is a free verse poem that doesn't use regular meter. Perhaps a strict meter would feel too neat, or even restrictive, to contain the poem. Given that the poem is a fairly meandering journey through the speaker's mind as she contemplates the meaning of the bee box, it makes sense that the meter isn't too regular or insistent.

RHYME SCHEME

"The Arrival of the Bee Box" is a free verse poem that doesn't use rhyme for most of its 36 lines. Considering the poem follows the speaker's rather meandering internal thoughts regarding the bee box, the lack of rhyme scheme feels appropriate; steady, strict rhymes might make the poem feel too stiff, constructed, and predictable.

There is a bit of internal rhyme and strong assonance throughout, however, which adds to the poem's lyricism and musicality. These sounds draw attention to certain phrases—take "Square/chair," which emphasizes the cumbersome shape of the box, in line 2. The poem also does introduce some rhyming towards the end:

> They might ignore me **immediately**
> In my moon suit and funeral veil.
> I am no source of **honey**
> So why should they turn on **me**?
> Tomorrow I will be sweet God, I will set them **free**.
> The box is only **temporary**.

Apart from line 32 (the one that ends in "veil"), all of these lines chime together with a rhyming /ee/ sound. The reader, of course, has to wonder why this rhyme is introduced out of the blue. In a way, the rhyme does help build the poem towards its conclusion, quickening the pace and hurrying towards the last line. But it also works kind of ironically, the resolution of rhyming sounds highlighting the fact that the poem itself *doesn't* really resolve.

Indeed, the poem merely ends on the speaker's promise—which may or may not be kept—that she will set the bees free "tomorrow", and her assertion that the box is "temporary." The rhymes accumulate towards this last word, meaning that the poem's final point as it were is to suggest the temporary nature of the speaker's troubled mind. This temporariness, though, seems more linked to the certainty of *death* (which is mentioned in the first stanza) than some kind of actual *relief*.

SPEAKER

The speaker in this poem is first-person—and it is the speaker who receives the bee box mentioned in the title. Though it doesn't say so explicitly, most people equate the speaker with Plath herself. Supporting this idea is the fact Plath and her husband Ted Hughes did indeed purchase a bee box (and they had a laburnum tree in the garden).

The speaker in the poem has conflicted feelings about the bee box. She is both fascinated and intimated by its imposing presence and the "dangerous" contents. Indeed, she projects different emotions onto the box, imagining the bees as angry and like a "mob." At times, she seems to like the power that she holds over the bees, which is essentially a god-like power over life and death. In line 25, for example, she asserts her power to let the bees starve. Towards the end of the poem, however, the speaker starts to express a more empathetic point of view, promising to set the bees free. This is tempered by the fact that she won't do it today, but only "tomorrow" (suggesting she can still change her mind).

SETTING

The poem doesn't really give much away about its setting. Generally speaking, the only things in the poem are the bee box and the speaker (and the bees of course—though these are never actually, explicitly mentioned in the poem itself!). There is no real sense of location or time. It's fair to say, then, that the setting is essentially the speaker's mind—which is a troubled mind in contemplation of the power it holds.

Within the speaker's thoughts, though, the poem touches on different elements related to setting. In the first two stanzas, the speaker's thoughts don't travel far in terms of time and space. But in the third stanza she compares the bee box to a slave ship, casting her mind back a hundred years or more. In the following stanza, this thought travels even further historically, briefly settling in ancient Rome (during Caesar's reign). These time-travels of the mind aren't arbitrary—they help the poem investigate power and what it means to *hold power* in a more far-reaching way.

In the sixth stanza, the speaker conjures a more naturalistic, almost pastoral setting. She talks about laburnum and cherry trees. But this isn't intended to paint a pretty scene—the laburnum is a poisonous plant, and so suggests the threat of danger and deadliness.

CONTEXT

LITERARY CONTEXT

Sylvia Plath was one of the foremost poets of the 20th century. Her work is often characterized as "confessional," though this risks over-simplification. Other poets often categorized under this term are Anne Sexton, Robert Lowell, and W.D. Snodgrass (John Berryman sometimes gets included too).

Essentially, the label speaks to the poet's willingness to write their own life into their work—to take the raw materials of life and make poetry. It's a pretty blunt term that doesn't do justice to the subtlety of Plath's work. While there are of course biographical elements to this poem—and those of the collection from which it's drawn, *Ariel*—the poem wouldn't endure if it didn't work *without* the reader knowing biographical information about the poet.

The most obvious starting point for this poem's context is the

aforementioned *Ariel*. This collection published in 1965, two years after Plath committed suicide. Plath's original sequence for the book had five bee-related poems as its ending (Ted Hughes, her husband and fellow poet, changed the order when he edited the publication). The other bee poems are "The Bee Meeting," "Stings," "The Swarm," and "Wintering." The collection also includes some of Plath's most famous poems, including "Daddy," "Lady Lazarus," and "Tulips." Death lurks as a theme through much of the book, chiming tragically with real-life events.

HISTORICAL CONTEXT

It's worth noting that there are at least two specific elements to the poem drawn from real life. Plath did have an interest in bees and ordered a bee box to home that she shared with Ted Hughes in the U.K. Her father was an entomologist who studied bees as part of his work. Domesticated bee-keeping is a practice that stretches back well into the human story, probably to around 2500 BC in Egypt. Plath and Hughes also had a laburnum tree in their Devon home. This is a pretty but deadly tree with bright yellow flowers (it's old colloquial name is "golden chain tree." They are quite common in English gardens.

The poem also makes reference to other historical periods. The first of these is the slave trade. From approximately the 16th to the 19th century, the slave trade was the horrendous practice of enslavement that forcefully removed hundreds of thousands of Africans from their continent. It was highly profitable business mostly conducted by white Europeans, and was a *triangulated* trade (because it involved Africa, America, and Europe in three distinct stages).

The other historical reference is to ancient Rome, in particular the rule of Julius Caesar (100 BC to 44 BC). Caesar is one of history's most infamous leaders and was killed through assassination.

MORE RESOURCES

EXTERNAL RESOURCES

- Plath's Life and Poems — A valuable resource from the Poetry Foundation about Plath and her work. (https://www.poetryfoundation.org/poets/sylvia-plath)
- Plath and Hughes — An early radio interview with Plath and her poet husband Ted Hughes. (https://www.youtube.com/watch?v=Vqhsnk6vY8E)
- On Beekeeping — An interesting look into the history of beekeeping. (https://www.buzzaboutbees.net/history-of-beekeeping.html)
- "The Ending Sylvia Plath Wanted" — An article on how Plath, before her death, had wanted her collection Ariel to close with her bee poems. (https://www.theatlantic.com/entertainment/archive/2014/10/from-the-archives-the-poems-sylvia-plath-predicted-would-make-her-famous/381946/)
- A Reading of the Poem — An interesting visual take on "The Arrival of the Bee Box." (https://www.youtube.com/watch?v=FQ6qA7lvD-s&t=5s)

LITCHARTS ON OTHER SYLVIA PLATH POEMS

- Daddy
- Fever 103°
- Lady Lazarus
- Mad Girl's Love Song
- The Applicant

HOW TO CITE

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