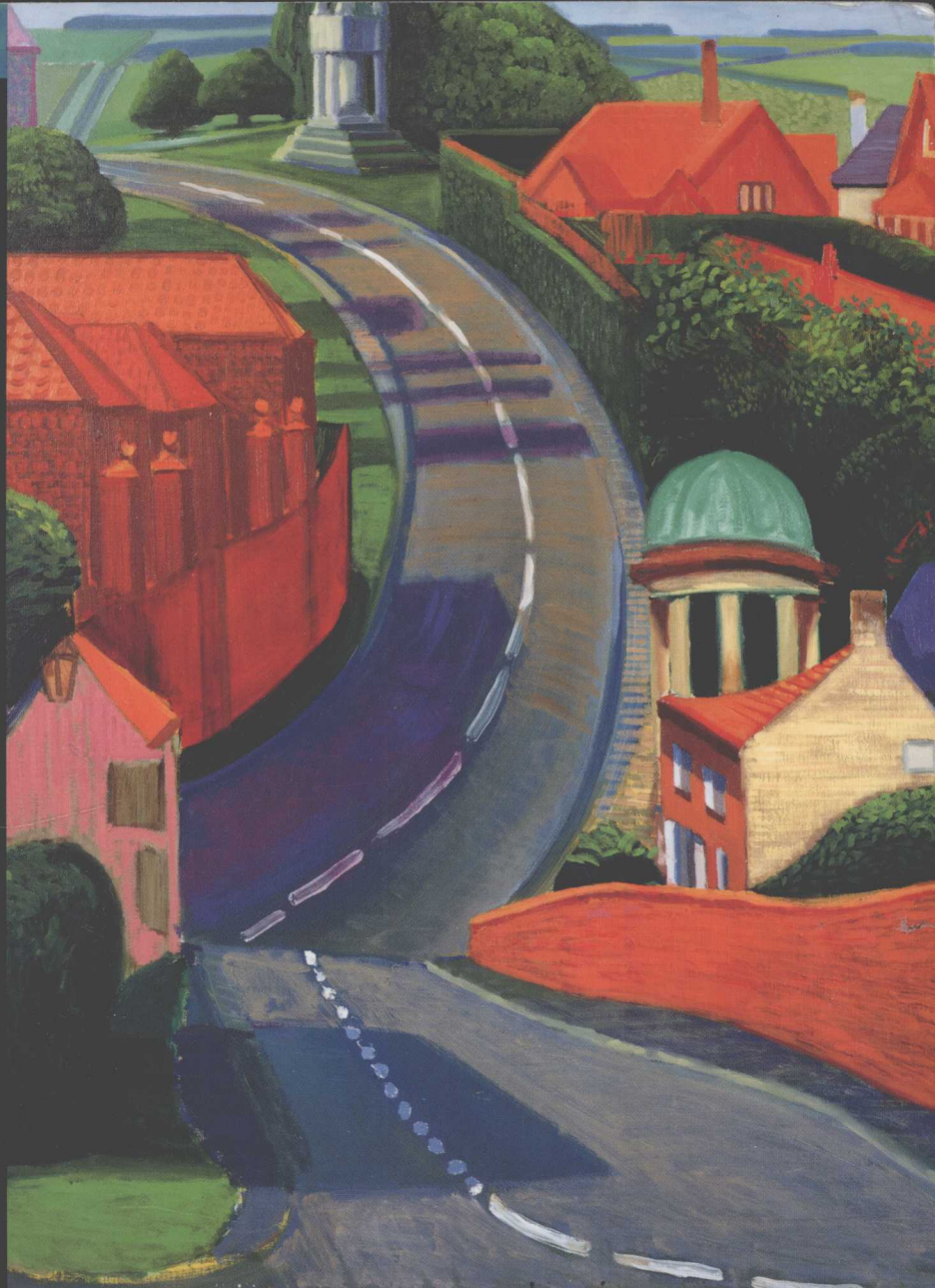


EIGHTH EDITION VOLUME F
THE TWENTIETH CENTURY AND AFTER



THE NORTON ANTHOLOGY

ENGLISH LITERATURE



The Norton Anthology of English Literature

EIGHTH EDITION

Stephen Greenblatt, *General Editor*

COGAN UNIVERSITY PROFESSOR OF THE HUMANITIES, HARVARD UNIVERSITY

M. H. Abrams, *Founding Editor Emeritus*

CLASS OF 1916 PROFESSOR OF ENGLISH EMERITUS, CORNELL UNIVERSITY

VOLUME F

THE TWENTIETH CENTURY AND AFTER

Jon Stallworthy

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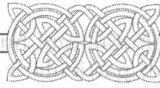
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Preface to the Eighth Edition

The outpouring of English literature overflows all boundaries, including the capacious boundaries of *The Norton Anthology of English Literature*. But these pages manage to contain many of the most remarkable works written in English during centuries of restless creative effort. We have included epic poems and short lyrics; love songs and satires; tragedies and comedies written for performance on the commercial stage, and private meditations meant to be perused in silence; prayers, popular ballads, prophecies, ecstatic visions, erotic fantasies, sermons, short stories, letters in verse and prose, critical essays, polemical tracts, several entire novels, and a great deal more. Such works generally form the core of courses that are designed to introduce students to English literature, with its history not only of gradual development, continuity, and dense internal echoes, but also of sudden change and startling innovation.

One of the joys of literature in English is its spectacular abundance. Even within the geographical confines of England, Scotland, Wales, and Ireland, where the majority of texts brought together in this collection originated, one can find more than enough distinguished and exciting works to fill the pages of this anthology many times over. The abundance is all the greater if one takes, as the editors of these volumes do, a broad understanding of the term *literature*. In the course of several centuries, the meaning of the term has shifted from the whole body of writing produced in a particular language to a subset of that writing consisting of works that claim special attention because of their unusual formal beauty or expressive power. Certain literary works, arousing enduring admiration, have achieved sufficient prominence to serve as widespread models for other writers and thus to constitute something approximating a canon. But just as in English-speaking countries there have never been academies empowered to regulate the use of language, so too there have never been firmly settled guidelines for canonizing particular texts. Any individual text's claim to attention is subject to constant debate and revision; established texts are jostled both by new arrivals and by previously neglected claimants; and the boundaries between the literary and whatever is thought to be "nonliterary" are constantly challenged and redrawn. The heart of this collection consists of poems, plays, and prose fiction, but, like the language in which they are written, these categories are themselves products of ongoing historical transformations, and we have included many texts that call into question any conception of literature as only a limited set of particular kinds of writing. English literature as a field arouses not a sense of order but what Yeats calls "the emotion of multitude."

Following the lead of most college courses, we have separated off, on pragmatic grounds, English literature from American literature, but, in keeping

with the multinational, multicultural, and hugely expansive character of the language, we have incorporated, particularly for the modern period, a substantial number of texts by authors from other countries. This border-crossing is not a phenomenon of modernity only. It is fitting that among the first works here is *Beowulf*, a powerful epic written in the Germanic language known as Old English about a singularly restless Scandinavian hero. *Beowulf*'s remarkable translator in *The Norton Anthology of English Literature*, Seamus Heaney, is one of the great contemporary masters of English literature—he was awarded the Nobel Prize for Literature in 1995—but it would be potentially misleading to call him an “English poet” for he was born in Northern Ireland and is not in fact English. It would be still more misleading to call him a “British poet,” as if the British Empire were the most salient fact about the language he speaks and writes in or the culture by which he was shaped. What matters is that the language in which Heaney writes is English, and this fact links him powerfully with the authors assembled in these volumes, a linguistic community that stubbornly refuses to fit comfortably within any firm geographical or ethnic or national boundaries. So too, to glance at other authors and writings in the anthology, in the sixteenth century William Tyndale, in exile in the Low Countries and inspired by German religious reformers, translated the New Testament from Greek and thereby changed the course of the English language; in the seventeenth century Aphra Behn deeply touched her readers with a story that moves from Africa, where its hero is born, to South America, where Behn herself may have witnessed some of the tragic events she describes; and early in the twentieth century Joseph Conrad, born in Ukraine of Polish parents, wrote in eloquent English a celebrated novella whose vision of European empire was trenchantly challenged at the century's end by the Nigerian-born writer in English, Chinua Achebe.

A vital literary culture is always on the move. This principle was the watchword of M. H. Abrams, the distinguished literary critic who first conceived *The Norton Anthology of English Literature*, brought together the original team of editors, and, with characteristic insight, diplomacy, and humor, oversaw seven editions and graciously offered counsel on this eighth edition. Abrams wisely understood that the dense continuities that underlie literary performance are perpetually challenged and revitalized by innovation. He understood too that new scholarly discoveries and the shifting interests of readers constantly alter the landscape of literary history. Hence from the start he foresaw that, if the anthology were to be successful, it would have to undergo a process of periodic revision and reselection, an ambitious enterprise that would draw upon the energy and ideas of new editors brought in to work with the seasoned team.

The Eighth Edition of *The Norton Anthology of English Literature* represents the most thoroughgoing instance in its long publishing history of this generational renewal. Across the whole chronological breadth of the volumes, new editors joined forces with the existing editors in a spirit of close collaboration. The revitalized team has considered afresh each of the selections and rethought all the other myriad aspects of the anthology. In doing so, we have, as in past years, profited from a remarkable flow of voluntary corrections and suggestions proposed by teachers, as well as students, who view the anthology with a loyal but critical eye. Moreover, we have again solicited and received detailed information on the works actually assigned, proposals for deletions and additions, and suggestions for improving the editorial matter, from over

two hundred reviewers from around the world, almost all of them teachers who use the book in a course. The active participation of an engaged and dedicated community of readers has been crucial as the editors of the *Norton Anthology* grapple with the task of retaining (and indeed strengthening) the selection of more traditional texts even while adding many texts that reflect the transformation and expansion of the field of English studies. The great challenge (and therefore the interest) of the task is linked to the space constraints that even these hefty volumes must observe. The virtually limitless resources of the anthology's Web site make at least some of the difficult choices less vexing, but the editorial team kept clearly in view the central importance in the classroom of the printed pages. The final decisions on what to include were made by the editors, but we were immeasurably assisted by our ongoing collaboration with teachers and students.

With each edition, *The Norton Anthology of English Literature* has offered a broadened canon without sacrificing major writers and a selection of complete longer texts in which readers can immerse themselves. Perhaps the most emblematic of these longer texts are the two great epics *Beowulf* and *Paradise Lost*. To the extensive list of such complete works, the Eighth Edition has added many others, including Sir Thomas More's *Utopia*, Samuel Johnson's *Rasselas* (restored to its entirety), Eliza Haywood's *Fantomina*, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, Tom Stoppard's *Arcadia*, and Brian Friel's *Translations*.

Though this latest edition of *The Norton Anthology of English Literature* has retained the works that have traditionally been identified and taught as the principal glories of English literature, many of the newer selections reflect the fact that the *national* conception of literary history, the conception by which English Literature meant the literature of England or at most of Great Britain, has begun to give way to something else. Writers like William Butler Yeats (born in Dublin), Hugh MacDiarmid (born in Dumfriesshire, Scotland), Virginia Woolf (born in London), and Dylan Thomas (born in Swansea, Wales) are now being taught, and are here anthologized, alongside such writers as Nadine Gordimer (born in the Transvaal, South Africa), Alice Munro (born in Wingham, Ontario), Derek Walcott (born on Saint Lucia in the West Indies), V. S. Naipaul (born in Trinidad), and Salman Rushdie (born in Bombay, India). English literature, like so many other collective enterprises in our century, has ceased to be principally about the identity of a single nation; it is a global phenomenon.

We have in this edition continued to expand the selection of writing by women in all of the historical periods. The sustained work of scholars in recent years has recovered dozens of significant authors who had been marginalized or neglected by a male-dominated literary tradition and has deepened our understanding of those women writers who had managed, against considerable odds, to claim a place in that tradition. The First Edition of the *Norton Anthology* included 6 women writers; this Eighth Edition includes 67, of whom 16 are newly added and 15 are reselected or expanded. Poets and dramatists whose names were scarcely mentioned even in the specialized literary histories of earlier generations—Aemilia Lanyer, Lady Mary Wroth, Elizabeth Cary, Margaret Cavendish, Mary Leapor, Anna Letitia Barbauld, Charlotte Smith, Letitia Elizabeth Landon, and many others—now appear in the company of their male contemporaries. There are in addition four complete long prose works by women—Aphra Behn's *Oroonoko*, Eliza Haywood's *Fantomina*, Jane

Austen's *Love and Friendship*, and Virginia Woolf's *A Room of One's Own*—along with new selections from such celebrated fiction writers as Maria Edgeworth, Jean Rhys, Katherine Mansfield, and Doris Lessing. The novel is, of course, a stumbling block for an anthology. The length of many great novels defies their incorporation in any volume that hopes to include a broad spectrum of literature. At the same time it is difficult to excerpt representative passages from narratives whose power often depends upon amplitude or upon the slow development of character or upon the onrushing urgency of the story. Therefore, better to represent the achievements of novelists, the publisher is making available the full list of Norton Critical Editions—more than 180 titles—including the most frequently assigned novels: Jane Austen's *Pride and Prejudice*, Mary Shelley's *Frankenstein*, Charles Dickens's *Hard Times*, Charlotte Brontë's *Jane Eyre*, and Emily Brontë's *Wuthering Heights*. A free Norton Critical Edition may be packaged with Volume 1 or 2 clothbound, paperbound, or three-volume package.

Building on an innovation introduced in the Seventh Edition, the editors have included for each of the periods several clusters that gather together short texts illuminating the cultural, historical, intellectual, and literary concerns of the age. In the Eighth Edition we have rethought, streamlined, and more closely coordinated these clusters with three aims: to make them easier to teach in the space of a class meeting or two, to make them more lively and accessible, and to heighten their relevance to the surrounding works of literature. Hence, for example, a new cluster for the Middle Ages, "Christ's Humanity," broaches one of the broadest and most explosive cultural and literary movements of the period, a movement that brought forth new kinds of readers and writers and a highly contested cultural politics of the visual. Similarly, a new cluster for the eighteenth century, "Liberty," goes to the heart of a central and momentous contradiction: on the one hand, the period's passionate celebration of liberty as the core British value, and, on the other hand, its extensive and profitable engagement in the slave trade. The implications of this contradiction, as the conjoined texts demonstrate, ripple out through English philosophy, law, and literature. Another new cluster, to take a final example, focuses on the fraught relationship between nation and language in the twentieth and twenty-first centuries. Through the vast extent of the former British Empire and, more recently, through American economic and political power, the English language has displaced or commingled with indigenous languages in many parts of the world. In consequence, imaginative writers from India to Africa, from the Caribbean to Hong Kong, have grappled with the kind of vexed questions about linguistic and national identity that have been confronted by generations of Welsh, Scottish, and Irish writers. The political, psychological, and cultural complexity of these questions is evident in the array of texts brought together in the "Nation and Language" cluster, while their rich literary potential is fully apparent in Brian Friel's powerful play *Translations*. We supplement the topical clusters for each period by several more extensive topical selections of texts, with illustrations, on the anthology Web site.

Now, as in the past, cultures define themselves by the songs they sing and the stories they love to tell. But the central importance of visual media in contemporary culture has heightened our awareness of the ways in which songs and stories have always been closely linked to the images that societies have fashioned. The Eighth Edition of *The Norton Anthology of English Literature* features sixty pages of color plates (in seven new color inserts).

In addition, black-and-white engravings and illustrations by Hogarth, Blake, and Dante Gabriel Rossetti provide compelling examples of the hybrid art of the "visual narrative." In selecting visual material—from the Sutton-Hoo treasure of the seventh century to Anish Kapoor's immense *Marsyas* in the twenty-first century—the editors sought to provide images that conjure up, whether directly or indirectly, the individual writers in each section; that relate specifically to individual works in the anthology; and that shape and illuminate the culture of a particular literary period. We have tried to choose visually striking images that will interest students and provoke discussion, and our captions draw attention to important details and cross-reference related texts in the anthology.

Period-by-Period Revisions

The scope of the extensive revisions we have undertaken can be conveyed more fully by a list of some of the principal texts and features that have been added to the Eighth Edition.

The Middle Ages. The period, edited by Alfred David and James Simpson, is divided into three sections: Anglo-Saxon Literature, Anglo-Norman Literature, and Middle English Literature of the Fourteenth and Fifteenth Centuries. The heart of the Anglo-Saxon section is the great epic *Beowulf*, in an acclaimed translation, specially commissioned for *The Norton Anthology of English Literature*, by Seamus Heaney. The selection of Anglo-Saxon texts has been newly augmented with the alliterative poem *Judith* and with King Alfred's preface to the *Pastoral Care*. The Anglo-Norman section—a key bridge between the Anglo-Saxon period and the time of Chaucer—includes two clusters of texts: "Legendary Histories of Britain" traces the origins of Arthurian romance in the accounts of Geoffrey of Monmouth, Wace, and Layamon. "Celtic Contexts" explores the complex multilingual situation of the period, represented by the Old Irish "Exile of the Sons of Uisliu"; newly added, the conclusion of Thomas of England's *Le Roman de Tristan*, which comes from Irish, Welsh, and Breton sources and was written down in Old French; and Marie de France's magnificent Breton lay *Lanval*, one of the period's principal texts, as well as her *Chevrefoil*, in a new verse translation by Alfred David. A tale from the *Confessio Amantis* of John Gower, a new author, complements the generous selections from Chaucer's *Canterbury Tales*. We have added new selections from the remarkable Margery Kempe and from Langland's *Piers Plowman* and an important new topical cluster, "Christ's Humanity." Our representation of medieval drama has been strengthened by the addition of the powerful York Play of the *Crucifixion*.

The Sixteenth Century. For the first time with this edition, the anthology includes the whole of Thomas More's *Utopia*, the visionary masterpiece that helped to shape the modern world. Edited by George Logan and Stephen Greenblatt, this period includes five other complete longer texts: Book 1 of Spenser's *Faerie Queene*, Marlowe's *Hero and Leander* and *Doctor Faustus*, and Shakespeare's *Twelfth Night* and *King Lear*. The selection of poems offers new works by Wyatt, five additional sonnets by Sidney, five additional sonnets by Shakespeare, and two sonnets by a poet introduced here for the first time, Richard Barnfield. In addition we provide modern prose translations of several of Petrarch's *rime* in order to show their close relationship with sonnets by Wyatt, Sidney, and Raleigh. The cluster on the period's bitter religious contro-

versies, "Faith in Conflict," has been redesigned in order to better represent the Catholic as well as the Protestant position. A new cluster, "Women in Power," greatly expands the selections from Queen Elizabeth and sets her writings alongside those of three compelling new figures: Mary Tudor ("Bloody Mary"), Lady Jane Grey, the tragic queen for nine days, and Mary, Queen of Scots, Elizabeth's cousin and prisoner. The topic as a whole provides insight into the strange position of female rulers attempting to shape their public performances in a society that ordinarily allowed little scope for women's shaping power.

The Early Seventeenth Century. At the heart of this section, edited by Barbara Lewalski and Katharine Eisaman Maus, is John Milton's *Paradise Lost*, presented in its entirety. Other complete longer works include John Donne's soul-searching *Satire 3*, Aemilia Lanyer's country-house poem "The Description of Cookham," three major works by Ben Jonson (*The Masque of Blackness*, *Volpone* [freshly edited by Katharine Eisaman Maus], and the Cary-Morison ode), John Webster's tragedy *The Duchess of Malfi*, and Milton's *Lycidas*. Significant additions have been made to the works of Donne, Jonson, Bacon, Carew, and Hobbes. Three newly conceived topical clusters will help teachers organize the rich profusion of seventeenth-century texts. "The Gender Wars" offers the stark contrast between Joseph Swetnam's misogynistic diatribe and Rachel Speght's vigorous response. "Forms of Inquiry" represents the vital intellectual currents of the period by bringing together reselected texts by Bacon, Burton, Browne, and Hobbes. And introducing riveting reports on the trial and execution of Charles I, political writings by the conservative Filmer and the revolutionaries Milton and Winstanley, and searching memoirs by Lucy Hutchinson, Edward Hyde, Earl of Clarendon, Lady Anne Halkett, and Dorothy Waugh, "Crisis of Authority" shows how new literary forms arose out of the trauma of political conflict.

The Restoration and the Eighteenth Century. In response to widespread demand and our own sense of its literary merit, the editors, Lawrence Lipking and James Noggle, include the complete text of Samuel Johnson's philosophical fable *Rasselas*. We introduce as well *Fantomina*, a novella of sexual role-playing by an author new to the anthology, Eliza Haywood. Other complete longer texts in this section include Dryden's satires *Absolom and Achitophel* and *MacFlecknoe*, Aphra Behn's novel *Oroonoko*, Congreve's comedy *The Way of the World*, Pope's *Essay on Criticism*, *The Rape of the Lock*, and *Epistle to Dr. Abuthnot*, Gay's *Beggar's Opera*, Hogarth's graphic satire "Marriage A-la-Mode," Johnson's *Vanity of Human Wishes*, Gray's "Elegy Written in a Country Churchyard," and Goldsmith's "The Deserted Village." Additions have been made to the works of John Wilmot, Second Earl of Rochester, and Mary Leapor, and the selection from Joseph Addison and Sir Richard Steele has been recast. "Liberty," a new thematic cluster on freedom and slavery, brings together texts by John Locke, Mary Astell, Anthony Ashley Cooper, Third Earl of Shaftesbury, David Hume, Edmund Burke, and others.

The Romantic Period. The principal changes introduced by the editors, Jack Stillinger and Deidre Shauna Lynch, center on significantly increased attention to women writers of both poetry and prose. There are more poems by Anna Letitia Barbauld, Charlotte Smith (including the great long work *Beachy Head* and a substantial selection from *The Emigrants*), Mary Robinson, Joanna Baillie, and Felicia Hemans. Mary Wollstonecraft and Dorothy Wordsworth are now joined by two new woman authors, Maria Edgeworth and Jane Austen. Mary Shelley is represented by two works, her introduction to *The Last Man*

and her story "The Mortal Immortal" (*Frankenstein*, formerly in the anthology, is now available in a Norton Critical Edition). There are additional poems by Robert Burns, William Wordsworth, Percy Bysshe Shelley, and John Keats and new prose pieces by Sir Walter Scott, Charles Lamb, and John Clare. A new topic, "The Gothic and the Development of a Mass Readership," focuses on the controversial history of a genre that continues to shape popular fiction and films. Writings by Horace Walpole, William Beckford, Ann Radcliffe, and "Monk" Lewis, together with commentaries and reviews by contemporaries such as Anna Barbauld and Samuel Taylor Coleridge, illuminate the promise and menace that this period saw in a mode of writing that opened up a realm of nightmarish terror to literary exploration.

The Victorian Age. Among the major additions to this section, edited by Carol Christ and Catherine Robson, are Robert Louis Stevenson's *The Strange Case of Doctor Jekyll and Mr. Hyde*; two new long poems—Elizabeth Barrett Browning's poem *The Runaway Slave at Pilgrim's Point* and Dante Gabriel Rossetti's *Jenny*; a new complete text of FitzGerald's *The Rubáiyát of Omar Kayyám*; and Rudyard Kipling's *The White Man's Burden* and *If*. Kipling's novella *The Man Who Would Be King* and Oscar Wilde's comedy *The Importance of Being Earnest* continue to be featured, as does the poetry of Tennyson, Robert Browning, Elizabeth Barrett Browning, Dante Gabriel Rossetti, Christina Rossetti, and others. Along with the widely assigned "Victorian Issues" clusters (Evolution, Industrialism, and the "Woman Question"), we present the topic "Empire and National Identity." This is an innovative and highly teachable sequence of paired texts, grappling with fiercely contentious issues that repeatedly arose across the empire's vast extent.

The Twentieth Century and After. A host of new writers and topics mark this major revision by the editors, Jon Stallworthy and Jahan Ramazani. The section now features two brilliant plays, Brian Friel's *Translations* and Tom Stoppard's *Arcadia*, both of which have vital connections to literary and cultural issues that extend throughout these volumes. The many writers introduced to the anthology for the first time include the Indian poet A. K. Ramanujan, the Canadian poet Anne Carson, and the English poet Carol Ann Duffy. There are new stories by E. M. Forster and Jean Rhys, a new selection from J. M. Coetzee's *Waiting for the Barbarians*, and new poems by W. B. Yeats, W. H. Auden, Derek Walcott, and Ted Hughes. There is, as before, a remarkable array of complete longer texts, including Hardy's "On the Western Circuit," Conrad's *Heart of Darkness*, Woolf's *A Room of One's Own*, Eliot's *The Waste Land*, Mansfield's "The Garden Party" and "The Daughters of the Late Colonel," Beckett's *Endgame*, Lessing's "To Room Nineteen," Pinter's *The Dumb Waiter*, Achebe's *Things Fall Apart*, and Naipaul's *One Out of Many*. And two new, highly innovative topics will enable teachers to introduce students to major aspects of the period's cultural scene. The first, "Modernist Manifestos," brings together the radical experiments of T. E. Hulme, Ezra Pound, H. D., Wyndham Lewis, and Mina Loy. The second, "Nation and Language," gets to the heart of the questions that face colonial and postcolonial writers who must grapple with the power, at once estranging and liberating, of the English language. The voices in this cluster, Claude McKay, Hugh MacDiarmid, Louise Bennett, Brian Friel, Kamau Brathwaite, Wole Soyinka, Tony Harrison, Ngũgĩ wa Thiong'o, Salman Rushdie, and John Agard, bear eloquent witness to the global diffusion of English, the urgency of unresolved issues of nation and identity, and the rich complexity of literary history. That history is not a straightforward sequence. Seamus Heaney's works, to which two new poems

have been added, provide the occasion to look back again to Heaney's translation of *Beowulf* at the beginning of the anthology. This translation is a reminder that the most recent works can double back upon the distant past, and that words set down by men and women who have crumbled into dust can speak to us with astonishing directness.

Editorial Procedures

The Eighth Edition adheres to the core principles that have always characterized *The Norton Anthology of English Literature*. Period introductions, headnotes, and annotation are designed to enhance students' reading and, without imposing an interpretation, to give students the information they need to understand each text. The aim of these editorial materials is to make the anthology self-sufficient, so that it can be read anywhere—in a coffee bar, on a bus, or under a tree. Above all, we have tried always to keep in mind the actual classroom situation. Teachability is central to every aspect of these volumes.

Our fidelity to a trusted and well-tried format may make it difficult for long-time users to take in, at first glance, how thoroughgoing and extensive the revisions to the Eighth Edition actually are. The editorial team undertook to rethink and update virtually everything in these pages, from the endpaper maps, scrutinized for accuracy by Catherine Robson and redrawn by cartographer Adrian Kitzinger, to the appendix on English money, which, thanks to James Noggle's clever chart, now provides, at a glance, answers to the perennial question, But what was money actually worth? Similarly, "Religions in England," rewritten by Katharine Maus, and "Geographic Nomenclature," revised by Jahan Ramazani, quickly and elegantly illuminate what students have often found obscure. Each volume of the anthology includes a "Poems in Process" section, revised and expanded by Deidre Lynch with the help of Alfred David and James Simpson, which reproduces from manuscripts and printed texts the genesis and evolution of a number of poems whose final form is printed in that volume. And, thanks to the thoroughgoing work of James Simpson, we now have a freshly conceived and thoroughly rewritten "Literary Terminology" appendix, recast as a quick-reference alphabetical glossary with examples from works in *The Norton Anthology of English Literature*.

Drawing upon the latest scholarship and upon classroom experience, the editors have substantially rewritten the period introductions and headnotes. We have updated as well the bibliographies and have carefully revised the timelines. And we have provided in-text references to the *Norton Literature Online* Web site. With all aspects of the anthology's apparatus our intention is to facilitate direct and informed access to the extraordinary works of literature assembled here.

The Norton Anthology of English Literature prides itself on both the scholarly accuracy and the readability of its texts. To ease students' encounter with some works, we have normalized spelling and capitalization in texts up to and including the Romantic period—for the most part they now follow the conventions of modern English; we leave unaltered, however, texts in which such modernizing would change semantic or metrical qualities. From the Victorian period onward, we have restored the original spelling and punctuation to selections retained from the previous edition.

We continue other editorial procedures that have proved useful in the past. After each work, we cite the date of first publication on the right; in some

instances, this date is followed by the date of a revised edition for which the author was responsible. Dates of composition, when they differ from those of publication and when they are known, are provided on the left. We have used square brackets to indicate titles supplied by the editors for the convenience of readers. Whenever a portion of a text has been omitted, we have indicated that omission with three asterisks. If the omitted portion is important for following the plot or argument, we have provided a brief summary within the text or in a footnote. Finally, we have reconsidered annotations throughout and increased the number of marginal glosses for archaic, dialect, or unfamiliar words.

Additional Resources

With the Eighth Edition of *The Norton Anthology of English Literature*, the publisher is proud to launch an extensive new resource—Norton Literature Online (www.norton.com/literature)—the gateway to all of the outstanding online literature resources available from Norton. Students who activate the password included in each new copy of the anthology will find at Norton Literature Online a deep and broad array of general resources, among them a glossary of literary terms, advice on writing about literature and using MLA documentation style, study aids and quizzes, a portrait gallery featuring 380 authors, more than 100 maps, and over 90 minutes of recorded readings and musical selections. To encourage students to explore Norton Literature Online, cross-references in the anthology draw attention to relevant materials, notably to the 27 topical clusters (augmenting the 17 in-text topics) in the much-praised Norton Topics Online site. Prepared by the anthology editors, each topic includes an introduction, a gathering of annotated texts and images, and study questions and research links. For use with the Eighth Edition, three entirely new Twentieth Century topics—"Imagining Ireland," "Modernist Experiment," and "Representing the Great War"—and a recast Romantic topic, "The Satanic and Byronic Hero," have been added, among other updates and improvements. Norton Literature Online is also the portal to the Online Archive (www.norton.com/nael/noa), which offers more than 150 downloadable texts from the Middle Ages through the early Victorian period, as well as some 80 audio files. An ongoing project, the Online Archive is being expanded with all public-domain texts trimmed from *The Norton Anthology of English Literature* over six editions. A new feature of the archive, a Publication Chronology, lists over 1,000 texts and the edition of the anthology in which each was introduced, dropped, and sometimes reintroduced. As such, the table, and the archive of texts now being assembled (a massive project of a few years' duration) are a unique window on changing interests in the teaching of English literature over four decades.

Teaching with The Norton Anthology of English Literature: A Guide for Instructors has been reconceived for ease of use and substantially rewritten by Sondra Archimedes, University of California, Santa Cruz, Elizabeth Fowler, University of Virginia, Laura Runge, University of South Florida, and Philip Schwyzer, University of Exeter. The Guide offers extensive help with teaching a course, from planning, to developing a syllabus and course objectives, to preparing exams. For authors and works, the Guide entries provide a "hook" to start class discussion; a "Quick Read" section to help instructors review essential information about a text or author; teaching suggestions that call out interesting textual or contextual features; teaching clusters of suggested

groups or pairs of texts; and discussion questions. Built into the *Guide for Instructors* is a freestanding Media Guide, by Philip Schwyzer, which offers specific suggestions for integrating the anthology's rich multimedia resources with the text and for incorporating them into traditional or distance-learning courses. Finally, the Norton Resource Library (www.norton.com/url), also by Philip Schwyzer, offers instructors brief period introductions and "class sessions" to facilitate close reading, art galleries and literary links, enhanced period timelines, essay assignments, sample syllabi, and instructions for customizing the material. These materials are compatible with WebCT and other course management systems.

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The Twentieth Century and After



Les Femmes d'Alger (O Version O), Pablo Picasso, 1907

This masterpiece by Spanish expatriate painter Pablo Picasso helped unleash the experimental energies of modern art. The painting breaks with formal traditions of one-point perspective and human modeling, violently fracturing space in jagged planes. At the same time it defies conventions of sexual decorum in the visual arts, confronting the viewer with five naked prostitutes in a brothel. The masklike faces, particularly of the women to the right, echo African art; they suggest the crucial role non-Western art will play in the development of modernism. The abstract faces, angular forms, and formally fragmented bodies intimate the revolutionary techniques of analytic cubism that Picasso and his French collaborator Georges Braque would develop in Paris from 1907 to 1914. THE MUSEUM OF MODERN ART/LICENSED BY SCALA/ART RESOURCE, NY.