



The Bedford Anthology of
World Literature

The Middle Period, 100 C.E.–1450

Book 2

The Bedford Anthology of
World Literature

The Middle Period, 100 C.E.–1450

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PREFACE

☞ *The Bedford Anthology of World Literature* has a story behind it. In 1985, a group of us received a grant from the National Endowment for the Humanities. Our task: to develop and team teach a new kind of literature course—one that drew from the rich literary traditions of Asia, India, the Middle East, and the Americas as well as from the masterpieces of the Western world. We learned so much from that experience—from our students and from each other—that we applied those lessons to an anthology published in 1995, *Western Literature in a World Context*.

In that first edition of our anthology, our goal was to add works that truly represented *world* literature to the list of Western classics and to place great literary works in their historical and cultural contexts. We've kept that focus in the newly titled *Bedford Anthology*—but we've also drastically reshaped, redesigned, and reimagined it to make it the book you hold today. We talked to hundreds of instructors and students in an effort to identify and confirm what they considered challenging about the world literature course. The design and content of these pages represent our attempt to meet these challenges.

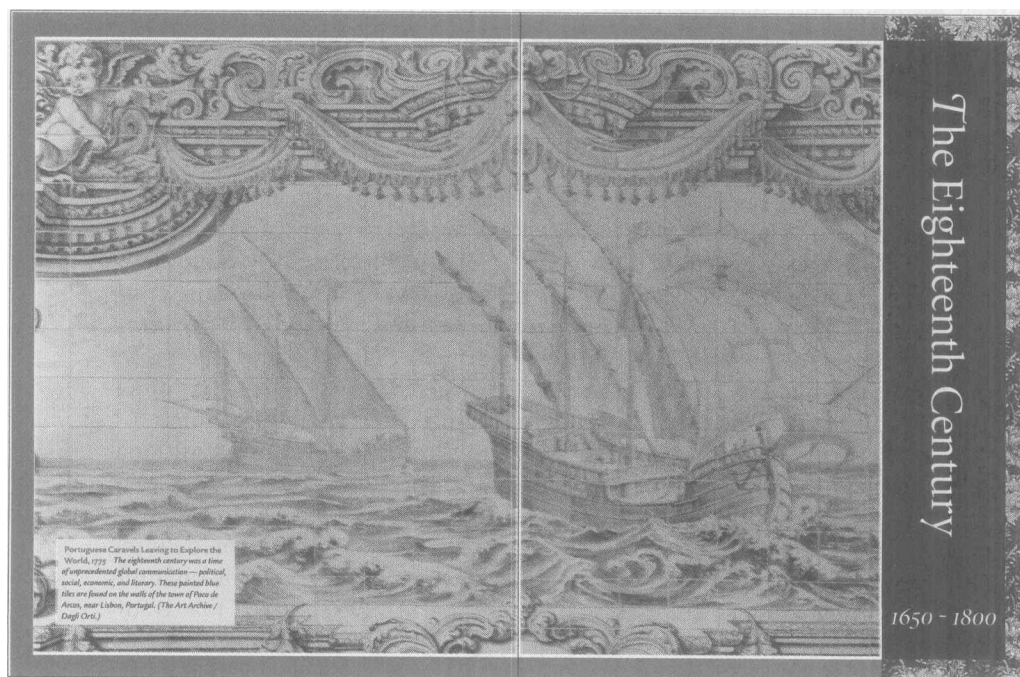
The study and teaching of world literature have changed significantly in the past twenty to thirty years. Formerly, most world literature courses consisted of masterpieces of Western literature, while the literary traditions of Asia, Africa, and Latin America were virtually ignored. The movement to broaden the canon to more accurately represent our world—and to better represent oral and marginalized traditions in the West—has greatly increased the number of texts taught in world literature courses today. Although the specifics remain controversial, nearly all teachers of literature are committed to the ongoing reevaluation and expansion of the canon.

The last few decades have also seen instructors reconsidering the traditional methods of teaching world literature. In the past, most world literature courses were designed along formalistic or generic principles. But the expanded canon has complicated both of these approaches. There are no developed criteria for defining masterworks in such formerly ignored genres as letters and diaries or for unfamiliar forms from non-Western cultures, and we are frequently reminded that traditional approaches sometimes impose inappropriate Eurocentric perspectives on such works. As content and methodology for the course have been evolving, recent

critical theory has reawakened interest in literature's historical and cultural contexts. All of these factors have both complicated and enriched the study of world literature. With this multivolume literature anthology, we don't claim to be presenting the definitive new canon of world literature or the last word on how to teach it. We have, however, tried to open new perspectives and possibilities for both students and teachers.

One anthology — six individual books. *The Bedford Anthology of World Literature* is now split into six separate books that correspond to the six time periods most commonly taught. These books are available in two packages: Books 1–3 and Books 4–6. Our motivation for changing the packaging is twofold and grows out of the extensive market research we did before shaping the development plan for the book. In our research, instructors from around the country confirmed that students just don't want to cart around a 2,500-page book — who would? Many also said that they focus on ancient literatures in the first semester of the course and on the twentieth

The Bedford Anthology of World Literature has been dynamically reimagined, redesigned, and restructured. We've added a second color, four hundred images, three hundred pronunciation guides, forty maps, six comparative time lines—and much more.




century in the second semester. In addition, many instructors teach an introduction to world literature that is tailored specifically to the needs of their students and their institution and thus want a text that can be adapted to *many* courses.

We believe that the extensive changes we've made to *The Bedford Anthology of World Literature*—breaking the anthology into six books rather than only two, creating a new two-color design, increasing the trim size, and adding maps, illustrations, numerous pedagogical features, an expanded instructor's manual, and a new companion Web site—will make the formidable task of teaching and taking a world literature course both manageable and pleasurable.

An expanded canon for the twenty-first century. In each of the six books of *The Bedford Anthology*, you'll find a superb collection of complete longer works, plays, prose, and poems—the best literature available in English or English translation. Five of the books are organized geographically and then by author in order of birth date. The exception to this rule is Book 6, which, reflecting our increasingly global identities, is organized by author without larger geographical groupings.

Aphra Behn's Oroonoko is one of the texts we include in its entirety—highlighting important issues of race, gender, and slavery in the eighteenth century.

APHRA BEHN
1640–1689



*Aphra Behn. Engraving from *Historical and Naval*, 1846. This is the earliest surviving image of Behn. (The Huntington Library, San Marino, CA)*

Poet, playwright, and novelist Aphra Behn was one of the most prolific writers of her time. During a period in England when women were strongly discouraged from seeking literary recognition, she not only managed to earn a living as a professional writer but also directly engaged such traditionally "masculine" themes as political corruption, sexual politics, and social reform. In *Oroonoko* (1688), she openly addresses the complexities of rulership, sexual desire, and social injustice. Though her talent as a writer earned her much popularity and praise, the supposed presumptuousness and boldness of her work resulted in vicious attacks on her moral integrity. Associating her entrance into the public sphere of print and stage with prostitution, the satirist Robert Gould labeled her a vile "Punk and Poetess." Largely because of this stigma of indecency, publishers and scholars ignored Behn's work for years after her death. Only recently has she returned to center stage as a great literary talent, a major contributor to the development of the early English novel, and a revolutionary figure in the tradition of women's writing in English.

Mystery, Travel, and Espionage. It is difficult to pin down the facts of Behn's early life. According to many sources, she was born near Canterbury to Bartholomew Johnson, a barber, and Elizabeth Denham. Her surprisingly advanced education and language skills (she was learned in Latin and French), which would have been unusual for a barber's daughter, might be attributed to a close association with the well-to-do family of Colonel Colepeper and to frequent exposure to Huguenot¹ and Dutch immigrants in Canterbury. Some recent scholarship, however, claims she was born in Kent and the daughter of John and Amy Amis or Amies. This would make her a possible relation, through her father, of Francis, Lord Willoughby of Parham, who at one time held a position for the British government in the West Indies. We know that in 1661 Behn traveled to the West Indies with her family after her father was named lieutenant-general of the colony of Surinam.² Though the stay in Surinam only lasted two months (her father died on the voyage), this experience influenced the writing of her most famous narrative work, *Oroonoko*.

The circumstances surrounding the adoption of Aphra Behn's last name are even more cloudy than those of her birth. Though there is no extant marriage record, scholars speculate that after the trip to Surinam, Behn wed a London merchant or seaman of Dutch or German descent. If

she married, she and her husband were together for only a short time before either he died or the two parted ways to live separate lives. More interesting is the suggestion that Behn imagined a spouse for herself so that she could gain the respectable title of widow. Several critics comment that, assuming Behn's maiden name was Johnson, taking the last name Behn creates an intriguing allusion to the famous seventeenth-century playwright Ben (Behn) Jonson.

The creation of a fictional husband may well seem like a bold act for a woman of the seventeenth century, but Behn was not one to shy away from taking chances or embarking on daring adventures. In 1666, for example, she served as a spy for Charles II (r. 1660–85) in the Anglo-Dutch War.³ Recruited by her associate Thomas Killgrew, she was charged with convincing one William Scot to be a double agent, reporting on exorbitant, providing information on Dutch military plans. Her foray into espionage was unsuccessful—what information she provided to the English crown was largely ignored, and she was never repaid for her expenses. Deep in debt and forced to borrow money for the cost of her return to England, it is likely that she spent some time in debtor's prison in 1668.

Writing Politics and the Politics of Writing. Aphra Behn lived through a period of monumental political unrest and social change. In 1642, two years after her birth, England became embroiled in a bloody civil war over religious authority, class privileges, and economic practices, among other issues. Charles I (r. 1629–49) was brought to trial and executed in 1649. Despite the promise of a new kind of governance, the ensuing rule of Oliver Cromwell⁴—under whom Britain was called the "Commonwealth," then the "Protectorate"—proved only that a citizen given the power to govern may be more ineffective and tyrannical than a monarch. The period known as the Restoration, beginning in 1660 with the restoration of Charles II as king of England, saw a newfound celebration of, and freedom in, the arts but did not provide long-term political stability. Charles's successor, James II (r. 1685–88), was quickly ousted and sent into exile, primarily because he was a professed Roman Catholic. In what is called the "Glorious Revolution" of 1688, the Dutch Protestant William of Orange and his wife Mary came to power.

As shown by her service as a spy for Charles II, Behn was dedicated to the preservation of the monarchy and to the system of aristocratic rule. Much of her work is informed by this sociopolitical agenda. In texts

¹Pious Protestants.

²Huguenots: French Protestants who were members of the Reformed Church established in France by John Calvin circa 1535. Because of religious persecution, they fled to other countries in the sixteenth and seventeenth centuries.

³Surinam: A British sugar colony on the South American coast below Venezuela.

⁴Anglo-Dutch War: Battles between the British and the Dutch for control of the seas and trade routes (1665–67).

⁵Oliver Cromwell (1599–1658): A soldier, politician, and staunch Puritan who attacked the bishops of the Church of England and advanced widespread political and religious reform. He came to power as "Lord Protector" of England (1653–58) shortly after the execution of Charles I.

⁶Glorious Revolution: The birth of a son to the Catholic James II led prominent Protestants in England to invite Dutchman William of Orange and his wife, Mary, to assume the throne. William arrived in 1688, promised to protect the Protestant faith and the liberties of the English, and took the throne without opposition. James II, denounced by Parliament, fled to France.

For links to more information about Behn and a quote on *Oroonoko*, see *World Literature Online* at bedfordmariners.com/worldlit.

We've tried to assemble a broad selection of the world's literatures. We've updated our selection of European texts; we have also included American writers who have had significant contact with world culture and who have influenced or defined who we are as Americans. And of course we have added many works from non-Western traditions, both frequently anthologized pieces and works unique to this anthology, including texts from Mesopotamia, Egypt, Israel, India, Persia, China, Japan, Arab countries of the Middle East, Africa, native America, Latin America, and the Caribbean.

Over thirty-five complete, longer works. These include Homer's *Odyssey* and *The Epic of Gilgamesh* in Book 1, Dante's *Inferno* and Kalidasa's *Shakuntala* in Book 2, Marlowe's *Doctor Faustus* and Shakespeare's *The Tempest* in Book 3, Bashō's *The Narrow Road through the Backcountry* in Book 4, Dostoevsky's *Notes from Underground* in Book 5, and Achebe's *Things Fall Apart* in Book 6.

When a work is too long to be produced in its entirety, we've presented carefully edited selections from it; examples include the Rig Veda, *Ramayana*, *Mahabharata*, Qur'an, *The Thousand and One Nights*, *The Song of Roland*, Sei Shonagon's *Pillow Book*, Lady Murasaki's *Tale of Genji*, Cervantes's *Don Quixote*, Swift's *Gulliver's Travels*, Equiano's *Interesting Narrative*, Benjamin Franklin's *Autobiography*, Chikamatsu's *The Love Suicides at Amijima*, and Cao Xueqin's *The Story of the Stone*. In most cases the excerpts are not fragments but substantial selections wherein the structure and themes of the whole work are evident. The anthology also contains a generous selection of prose writing—short stories, letters, and essays.

● RAMPRASAD SEN 1718–1775

The intensive religious village life of India produced not only storytellers—whose primary purpose was transmitting the stories of gods, goddesses, heroes, and heroines—but also poets who expressed ordinary people's spiritual longing for God. Emotional worship or surrender to God in Hinduism is called *bhakti*, a term that has its origins in the Upanishads. *Bhakti* became a religious movement in India during the religious reforms of the eighth, ninth, and tenth centuries. A particular version of *bhakti* was devoted to feminine divinity; in India there had been a long history of worshipping the great goddess *Shakti*—also known as *Kali* and *Durga*—but a resurgence of her worship, led by the poet **Ramprasad Sen**, took place in Bengal during the eighteenth century. Like medieval Christian poets devoted to the Virgin Mary, Bengal poets of this time favored the feminine dimension of *vi*od, which seemed to invite a personal relationship, an opportunity for conversation, and expressions of sadness and longing.

Ramprasad's poems, primarily songs to *Kali*, were extremely popular at the end of the eighteenth century when Bengal was in a time of darkness and despair. The region had been under Muslim rule for about five hundred years when the British defeated the Mughal army in the Battle of Plassey in 1757. Robber barons controlled large parts of Bengal, and *Kali* was their patron deity. Regional kings promoted *Kali* worship by supporting court poets who composed and sang songs to the goddess. The songs became part of an extremely precarious village life. Bengal is a region of extremes, least of famine, due to unpredictable rains. Some years bring little rain or droughts, while others have heavy rain and flooding. Occasionally there are years when just the right amount of rain falls at the appropriate times; these times are thought to be blessed by *Kali*.

Ramprasad's simple lyrics and familiar images touched a broad range of listeners; his songs appealed to scholars and peasants alike. His poetic skills influenced succeeding generations of Indian poets. Rabindranath Tagore, the most famous Bengali writer of the late nineteenth cen-

For links to more information about Ramprasad and a guide to his poetry, see *World Literature* at bedfordstudies.com/worldlit

¹ *Shakti*, *Shaktin* is the collective name for the goddess of Shiva who has several forms. *Shakti* is the feminine dynamic energy by which *Shiva* creates, preserves, and dissolves the world. *Kali* is usually portrayed as terrifying: blue-black, three-eyed, and four-armed, with a necklace of human skulls and a garland of severed heads. *Durga*, the unfathomable one, is one of the three goddesses that once Shiva had completely tamed and tamed a lion, she releases humans from rebirth with her touch.

² *Bengal*: A region in the northeast Indian peninsula, now divided between India and Bangladesh.

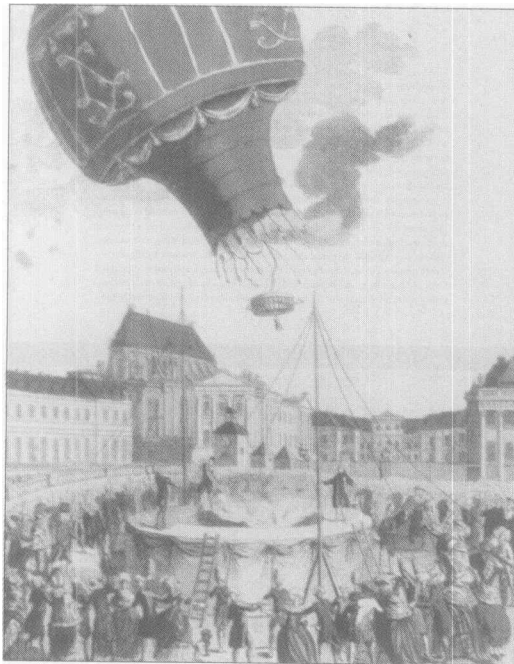
³ *Plassey*: A village in West Bengal state where the British defeated the Mughal army in 1757, leading to British control of northeast India.

⁴ *Rabindranath Tagore* (1861–1941): A native of Bengal anxious to preserve the cultural richness of traditional village life while at the same time bridging the philosophical and literary gap between East and West. (See Book 5.)

● **Several hundred lyric poems.** *The Bedford Anthology* includes the work of such fine poets as Sappho, Bhartrhari, Nezahualcoyotl, Petrarch, Kakinomoto Hitomaro, Rumi, Li Bai, Heine, Mirabai, Ramprasad, Baudelaire, Dickinson, Ghalib, Akhmatova, Neruda, Rich, and Walcott. Unique *In the Tradition* clusters collect poems that share a tradition or theme: poetry about love in Books 1, 2, and 3, Tang dynasty poetry in Book 2, Indian devotional poetry in Book 3, and poetry on war in Book 6.

Literature in context. In addition to individual authors presented in chronological order, *The Bedford Anthology* features two types of cross-cultural literary groupings. In the more than thirty *In the World* clusters, five to six in each book, writings around a single theme—such as the history of religions, science, love, human rights, women’s rights, colonialism, the meeting of East and West, imperialism, and existentialism—and from different countries and cultural traditions are presented side by side, helping students understand that people of every culture have had their public gods, heroes, and revolutions, their private loves, lives, and losses. Titles include “Changing Gods: From Religion to Philosophy,” in Book 1; “Muslim and Christian at War,” in Book 2; “Humanism, Learning, and Education” in Book 3; “Love, Marriage, and the Education of Women,” in Book 4; “Emancipation,” in Book 5; and “Imagining Africa,” in Book 6. The second type of grouping, *In the Tradition*, presents poetry on love in Books 1, 2, and 3 and literature on war and American multiculturalism in Book 6. These clusters gather together such widely disparate figures as Hammurabi, Heraclitus, Marcus Aurelius, Li Bai, Ibn Battuta, Marco Polo, Joan of Arc, Galileo, Bartolomé de las Casas, Mary Wollstonecraft, Mary Astell, Shen Fu, Karl Marx, Elizabeth Cady Stanton, Swami Vivekananda, Aimé Césaire, and Bharati Mukherjee.

In the World clusters bring together texts from different literary traditions and help students make thematic connections and comparisons.



IN THE WORLD

The Spirit
of Inquiry

Voltaire's *Candide*, a relentless attack on human illusions, rigid dogma, and institutional cruelty of all kinds, is a reflection of the late-seventeenth- and eighteenth-century spirit of inquiry in Europe that encouraged people to question their cultural assumptions and their accepted place in the world. Confident in their ability to discern the laws of nature and perhaps in turn those of human society, Enlightenment thinkers—called the *philosophes* in France—were determined to shuck off conventional ways of thinking in order not only to see the world anew but also to dismantle old institutions and design new ones along better models. In contrast to Voltaire's Pangloss, who believes that this is the best of all possible worlds, the *philosophes* felt that society was ready for a major overhaul, and by using reason, empirical investigation, and mechanical ingenuity, they hoped to overcome superstition, prejudice, and the abuses of religion and politics. Faith in the power of reason to effect change brought with it a strong sense of hope that—through education, reflection, and the application of new ideas and inventions—human beings might progress to a state of near perfection.

DARING TO KNOW

In “What Is the Enlightenment?” (1784), the great German philosopher Immanuel Kant (1724–1804) defines enlightenment as “man's release from his self-incurred tutelage. Tutelage is man's inability to make use of his understanding without direction from another.” In the Horatian motto *audere aude*—“dare to know”—Kant found the principle upon which Western philosophy hinged in the eighteenth century: Dare to reason independently and question authority, even

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Helping students understand the where and when of the literature in the anthology. Each book of *The Bedford Anthology* opens with an extended overview of its time period as well as with a **comparative time line** that lists what happened, where, and when in three overarching categories: history and politics; literature; and science, culture, and technology. An interactive version of each time line serves as the portal to the online support offered on our Book Companion Site. In addition,

Introduction 3

The eighteenth century is the last century of what historians call the **EARLY MODERN ERA**, a period extending from about 1500 to 1800. Known as the "Age of Enlightenment" in Europe, the eighteenth century is typically recognized in the West as a period of philosophical speculation leading to scientific advancement, social change, and political revolution. As with all historical periodization, the intellectual, literary, social, and political transformations associated in the West with the "eighteenth century" do not fall neatly between 1700 and 1800. Within European studies alone, scholars increasingly speak of a "long eighteenth century" in order to accommodate within the period scheme those writers, philosophers, and scientists, such as Molière (1622–1673), John Locke (1632–1704), and Isaac Newton (1642–1727), whose works are associated with the Enlightenment. Moreover, when we include works from Japan, China, India, the Arabic

world, Africa, and the Americas under a rubric such as the "eighteenth century" the problem of periodization is compounded, since each of these regions developed along its own unique trajectory. Itara Shikaku (1642–1693) and Matsuo Bashō (1644–1694), for example, are writers associated with the Tokugawa era in Japan, a period which stretches from 1600 to 1688. Thus, some of the works included in this book fall outside of the eighteenth century proper. All of the included works, however, reflect the changes in the relations among world civilizations that were taking place during the longer span of the Early Modern era, when communication among the regions of the world was expanding.

During the three centuries from about 1500 to 1800, voyages of discovery and exploration established the global networks of trade and cross-cultural exchange that paved the way for European domination in the nineteenth and early twentieth centuries. Improvements in technology—especially in shipbuilding, navigation, and arms—extended the global reach of burgeoning nation-states. By the seventeenth century, Portugal, Spain, and the Netherlands had established trading stations and colonies in sub-Saharan Africa, India, China, and the Americas; by the end of the eighteenth century, England and France had extended their reach into

www For an interactive version of the Comparative Time Line for the Eighteenth Century, see *World Literature Online* at bedforddemonstrations.com/worldlit.

COMPARATIVE TIME LINE FOR THE EIGHTEENTH CENTURY

Date	History and Politics	Literature	Science, Culture, and Technology	Date	History and Politics	Literature	Science, Culture, and Technology
1400–1500	"The Great Binding Law" provides the codification of five independent nation-states as the league with a constitution			1659–1660	1652 Dutch colonists found Cape Town in South Africa 1655 Dutch begin trade with Japan 1657 Great Fire destroys half Japan 1659 Aurangzeb becomes Shah Jahan's sixth Mughal emperor in India	1651 Hobbes, <i>Leviathan</i>	
1600–1650	1603 Tokugawa Ieyasu establishes shogunate at Edo; Tokugawa period begins; Safavids capture Baghdad from Ottomans 1607 English found colony at Jamestown 1610 Ieyasu decrees that all Christian missionaries must leave Japan 1619 First African slaves arrive in Virginia 1620 Mayflower arrives as well as new Massachusetts 1640–42 English Civil War 1642–43 Mowat's invasion China, leading to collapse of the Ming and establishment of the Qing dynasty	1610 Gullion, <i>The Hermy voyage</i> 1613 The Inquisition condemns Galileo's heliocentric theory 1634 Taj Mahal built in Agra 1642 Xu Guangqi (Xu Riann-ch'i) introduces Christianity (see <i>Lu Chuan</i>)	1610 Galileo, <i>The Hermy voyage</i> 1613 The Inquisition condemns Galileo's heliocentric theory 1634 Taj Mahal built in Agra 1642 Xu Guangqi (Xu Riann-ch'i) introduces Christianity (see <i>Lu Chuan</i>)	1660–1670	1660 Charles II: Restoration of Stuart monarchy in England 1662 K'angxi (second emperor of Manchu dynasty) begins reign in China 1666 Great Fire of London 1668 Foundation outlined by Mughals in India; many Hindu temples destroyed 1670–76 King Philip's War between American settlers and the Wampanoag 1675–79 Sikh rebellion against Mughal empire in India	1661 John Eliot translates New Testament into Algonquian 1662 Roger Bacon's <i>Sermones</i> translated in London 1664 Mollate, <i>Tarabull</i> 1667 Milton, <i>Paradise Lost</i> 1668 Morgan, <i>Censurae</i> , <i>The Grandeur of Nature's Philosophy</i> 1677 Spinoza, <i>Ethica</i> , <i>Racine</i> , <i>Poems</i> 1679 La Fayette, <i>The Princess of Clèves</i>	

3

“Time and Place” boxes in the introductions to the different geographical groupings of writers further orient students in the era and culture connected with the literature they’re reading by spotlighting something interesting and specific about a certain place and time.

Maps included throughout the anthology show students where in the world various literatures came from. Besides the maps that open each geographical section and show countries in relation to the larger world at a given time in history, we’ve supplied maps that illustrate the shifting of national boundaries; industrial growth; the effects of conquest, conquerors, and colonialism; and the travels of Odysseus, Ibn Battuta, and Bashō.

16 EUROPE: THE AGE OF ENLIGHTENMENT

TIME AND PLACE

Eighteenth-Century Europe: Chinoiserie

Economic involvement in Southeast Asia stimulated Europeans’ curiosity and desire for products and ideas from China and India. While philosophers like Voltaire (the pen name of François-Marie Arouet; 1694–1778) and Arthur Schopenhauer (1788–1860) expressed admiration for Confucianism and Hinduism, respectively, the Swedish botanist Carolus Linnaeus (1707–1778) sent his students to China to collect specimens of its plant life. Fashionable aristocrats and the newly rich bourgeoisie were enraptured with what came to be known as “chinoiserie.” They imitated Chinese garden designs, built fake pagodas on their grounds, and decorated the interiors of their great houses with what were often imitations of Chinese furnishings, porcelains, lacquer ware, and paintings. In 1762, the English novelist and moralist Oliver Goldsmith published *The Citizen of the World*, a collection of letters purportedly written by a Chinese traveler, Lien Chi Altangi, whose comments mildly satirizing London life and manners amused many English readers. While savvy professors made fortunes from the ephemeral taste for things Chinese, eventually

chinoiserie was seen as a sign of affectation and was ridiculed by European writers.

Johann Jacobin Kändler, *Porcelain (Holding Pagoda)*, 1765. Ceramic. Note the popular expression and hand gestures of the Chinese-style piece of domesticity. (© Kändler Collection)



Héloïse (1761) and *Emile* (1762), which is excerpted in the *In the World* unit of “Love, Marriage, and the Education of Women” (p. 719). If Descartes led a revolution of the mind, Rousseau led a revolution of feeling, shifting the emphasis of Enlightenment from reason to emotion, especially private emotion. In the era of the private self recorded in his seminal autobiography *Confessions* (p. 372), Rousseau converts the travel narrative’s voyage to a new land of strict contrasts into an introspective, sentimental journey, discovering human nature.

For more information about the culture and context of Europe in the eighteenth century, see *World Literature Online* at bedfordlearning.com/worldlit.



Europe in 1740
By 1740, Europe had achieved a kind of diplomatic equilibrium in which no one nation dominated. There were, however, certain divisions of power: Spain, the Dutch Republic, Poland-Lithuania, and Sweden had declined in might and influence, while Great Britain, Russia, Prussia, and Austria had become more powerful.

● **The anthology's many illustrations**—art, photographs, frontispieces, cartoons, and cultural artifacts—are meant to bring immediacy to literature that might otherwise feel spatially and temporally remote. A few examples are a photo of the Acropolis today juxtaposed with an artist's rendering of what it looked like newly built, a sketch of the first seven circles of Dante's hell, a scene from Hogarth's *Marriage à la Mode*, the ad Harriet Jacobs's owner ran for her capture and return, an editorial cartoon mocking Darwin's evolutionary theories, and a woodcut depicting Japanese boats setting out to greet Commodore Perry's warship in their harbor.

Ramprasad Sen, 1718–1775 613



The Holy Family: Shiva, Parvati, and Their Children on Mount Kailash, c. 1800. An androgynous, naked Shiva is attended by Parvati, his spouse, who offers him liquid refreshment. The bull represents Shiva's lion, Parvati, and the elephant-headed creature is Ganesha, a popular Hindu god. (Courtesy of the British Museum)

tury, composed Kali songs even though he was not a worshiper himself; he merged the goddess's image with nationalistic devotion.

Poet and Legend. Ramprasad Sen was born in Kumarhatti, twenty-five miles from Calcutta. His father, Ramram Sen, was a Vaidya caste—that of physicians. Ramprasad had a minimal education and was versed in Sanskrit, Persian, and Hindi as well as Bengali. He got a job in Calcutta as a clerk with an estate agent, Valulachandra Ghosal. Rather than paying attention to the

236 EUROPE, THE AGE OF ENLIGHTENMENT

Aubrey Beardsley, The Rape of the Lock, 1861. A nineteenth-century depiction of the title act. (Courtesy of the Trustees of the Bequest Public Library)

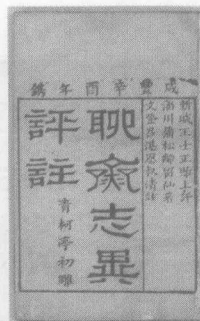


■ CONNECTIONS

Virgil, *Aeneid* (Book 1). As a mock epic, *The Rape of the Lock* demands comparison with the epic it mocks. Virgil's use of such conventions of the epic as the plea to a muse for aid, the summary of the poem's grand subject matter at the beginning, the involvement of the gods in the action, heroic epithets, or names, for the characters, and elaborate similes is imitated in Pope's epic. Consider how the differences in the subject matter of the two poems—the founding of Rome (*Aeneid*) and the theft of a lock of hair—changes the impact of these literary devices.

Pu Song-Ling, 1640–1715 773

Pu Song-Ling, Page from *Liao-shi shi pi* (University of Wisconsin-Madison Library)



service exam at 15, he remained a clerk, and wrote then as a private

Pu Song-Ling to the tales city began writing pear until 1679, spendium first did not afford to revise the tales and lyrics to be twenty years old, of his literary he final version

For more information about Pu Song-Ling, "The Wise Neighbor," and "The Mirror," see World Literature Online at beillondunmartins.com/worldlit.

Practical and accessible editorial apparatus helps students understand what they read. Each author in the anthology is introduced by an informative and accessible literary and biographical discussion. The selections themselves are complemented with generous footnotes, marginal notes, cross-references, and critical quotations. Phonetic pronunciation guides are supplied in the margins of introductory material and before the selections for unfamiliar character and place names. Providing help with literary and historical vocabulary, bold-faced key terms throughout the text refer students to the comprehensive glossary at the end of each book.

Jean-Baptiste Poquelin Molière, 1622–1673

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itself. In *Confessions*, Rousseau conducts his experiments in the laboratory of his own heart, examining the "chain of the feelings" that he claims have marked the development of his being. Rousseau's writings reflected a growing shift toward feeling in the second half of the eighteenth century, and his writing exerted tremendous influence on European literature. His *Confessions* anticipated the explosion of creativity and emphasis on imagination, feeling, and self-reflection that emerged during the ROMANTIC era of the early nineteenth century.

JEAN-BAPTISTE POQUELIN MOLIERE
1622–1673

The seventeenth century was a celebrated period in French drama that included the works of dramatists Corneille, Racine,¹ and Molière; it was comparable to the Elizabethan Age in England, which had Marlowe, Ben Jonson, and Shakespeare.² It was a time in France when the theater matured, with professional touring companies and public theaters, even though the actor's lifestyle was condemned by the clergy. The search by kings and rulers for order and harmony. Artists, in turn, adopted order, Neoclassical standards for artistic expression and developed rules for judging works of art. The absolute standard for elegance and decorum in all phases of life was France's King Louis XIV's palace at Versailles and Paris itself became centers of culture similar to Rome under the Caesars. The court became the model for the upper classes, who sought to distance themselves from the lower classes and anything vulgar. The possessions and behavior that distinguished the aristocracy from the middle and lower classes were essentially the same: fine clothes and elegant manners, training in the arts, and a taste for art, food, and music.

Corneille, Racine: The French times said that the production of Jean Racine (1639–1699) be-
Marlowe, Ben Jonson, and Shakespeare (1564–1593) was sadly cut short in comedy, including *The Alchemist*, known for both comedies and
Louis XIV: Called the Sun King, set the standards for political behavior.

Corneille (1606–1684) is known for his tragedies. It is some-
was the beginning of the Neoclassical period of French the-
days such as *Phaedra* (1677).

Ben Jonson (1572–1637) wrote several masterpieces of comic
Shakespeare (1564–1616) in England's most famous dramatist,
designed for an unusually long period in France, from 1643 to 1715.

Jean-Baptiste Poquelin Molière, Seventeenth Century, Watercolor Molière as a young man. (Grove/Art Resource, N.Y.)

These two pages show a sampling of the apparatus we include for each author in the book, including helpful footnotes, pronunciation guides, critical quotations, and much more.

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gentlemen in a sophisticated age. The slavish imitation of contemporary fashions by the middle class also became a handy target for comedy and satire. We use the words *hip* and *dandy*—taken from seventeenth-century drama—to describe the individual whose vain yields to excess. While to all appearances, science was making astonishing strides in uncovering and describing a rational universe, human society, for all new and pretensions, seemed to lag behind. It was easier to formulate a new law of physics than to eradicate a basic fault of human nature. Molière used the full resources of French theater to expose between the ideal and the real by creating comedies that poked fun at hypocrisy, greed, affectation, reality, and immorality. Despite the influence of the Catholic Church on seventeenth-century literature, Molière's plays are not concerned with the religious implications of his time but rather with the social consequences of immorality and poor taste, when individuals fail to comply with the ideals of reasonableness, and common sense.

Don of the Court Upholsterer. Jean-Baptiste Poquelin was in line to inherit his father's position as *tapisier ordinaire du roi*, the king's upholsterer, and enjoy a comfortable life. He received a fine education at Collège de Clermont, a Jesuit college, and practiced law for a short time. In 1643 he drastically changed careers by becoming one of nine founders of an acting company in Paris, the *Illustre Théâtre*. Taking the stage name of Molière for the first time, he devoted the rest of his life to theater—writing, directing, staging, and producing plays. Although theater was popular with the general public, the acting profession itself was condemned by the clergy; in fact, an actor was automatically excommunicated by the church and denied Christian burial unless a renunciation of his chosen career was forthcoming before death.

Molière's new company was a total failure, at least financially; twice the playwright ended up in jail for debt. As a result, he retreated to the countryside where he learned the organizational nuts and bolts of successful theater by touring the back roads and provinces of France. For thirteen years he served an apprenticeship in the various practical and artistic responsibilities of a theatrical company. He also turned his attention from tragedies to comedies—his true calling.

In 1658 Molière returned to Paris, found favor with the court through Louis XIV's brother, "Monsieur," and had an indisputable hit with *The High-Brow Young Ladies* (*Les précieuses ridicules*, 1659). From then on he enjoyed huge success and the patronage of the king. The titles of his masterpieces constitute a list of the kinds of people he subjected to satire and ridicule. *School for Wives* (*L'école des femmes*, 1662) examines the insecurities of courtship. *Don Juan* (1665) picks up the theme of the playboy and explores intimate relationships. *The Misanthrope* (1666) exposes the shortsightedness of a self-righteous intellectual. *The Miser* (*L'avare*, 1668), as the title gives away, satirizes lust for money. *The Would-Be Gentleman* (*Le bourgeois gentilhomme*, 1701) turns on the aspiring middle classes and *The Learned Ladies* (*Les femmes savantes*, 1672) attacks

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Molière is so great that he astonishes us afresh every time we read him. He is a man apart; his plays border on the tragic, and no one has the courage to try and imitate him.

—Antoine de Saint-Beuve, 1819, 1914

Making connections among works from different times and places. At the end of each author introduction are two catalysts for further thought and discussion. **Questions** in the Connections apparatus tie together Western and world texts, both those within a single book and selections from other centuries, making the six books more of a unit and aiding in their interplay. **Further Research bibliographies**

The two pages shown here illustrate some of the ways we try to help students connect readings across time and place.

... conquistadors believed that *El Dorado* ("the golden man") was a kingdom of unlimited gold—~~so much gold that the king covered himself with it daily~~—located somewhere in the Americas. The name became synonymous with a hidden or lost paradise.

provide sources for students who want to read more critical, biographical, or historical information about an author or a work.

Print and online ancillaries further support the anthology's material. Two instructor's manuals, *Resources for Teaching THE BEDFORD ANTHOLOGY OF WORLD LITERATURE*, accompany Books 1–3 and Books 4–6 (one for each package), providing additional information about the anthology's texts and the authors, suggestions for discussion and writing prompts in the classroom and beyond, and additional connections among texts in the six books.

We are especially enthusiastic about our integrated Book Companion Site, *World Literature Online*, which provides a wealth of content and information that only the interactive medium of the Web can offer. **Web links** throughout the anthology direct

516 AMERICA: THE COLONIAL PERIOD

like a sweeping rain that leaveth no food, did the Lord prepare to be my portion. Affliction I wanted and affliction I had, full measure (I thought) pressed down and running over. Yet I see when God calls a person to anything and through never so many difficulties, yet He is fully able to carry them through and make them see and say they have been gainers thereby. And I hope I can say in some measure, as David did, "It is good for me that I have been afflicted."

The Lord hath showed me the vanity of these outward things. That they are the vanity of vanities and vexation of spirit, that they are but a shadow, a blast, a bubble, and things of no continuance. That we must rely on God himself and our whole dependence must be upon Him. If trouble from smaller matters begin to arise in me, I have something at hand to check myself with and say, why am I troubled? It was but the other day that if I had had the world I would have given it for my freedom or to have been a servant to a Christian. I have learned to look beyond present and smaller troubles and to be quieted under them, as Moses said, Exod. 14:13, "Stand still and see the salvation of the Lord."

1776 . . . afflicted. (Psalms 137:7)

BENJAMIN FRANKLIN
1706–1790

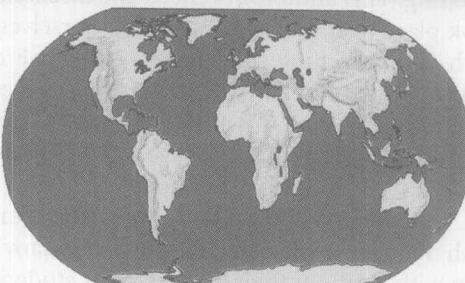
Benjamin Franklin exemplified ENLIGHTENMENT ideals and thus the Age of Reason itself. He had unlimited faith in the affairs of this world and a mild distrust of mystical, otherworldly deities. His belief that common sense, hard work, and frugality—solve most of life's problems. As a young discipline, he set out to make something of his future and financial security, to make a contribution to the future of America. He even trained himself to communicate his values to others. For generations of U.S. citizens, Benjamin Franklin (1771–90) stood for progress, industry, and the American Revolution. He was born into poverty among hard-working, decent morals, and the young printer Benjamin Franklin for himself that suggested the sort of op-

www For links to more information about Ben Franklin and a quiz on his *Autobiography*, see *World Literature Online* at bedfordstmartins.com/worldlit.



World Literature Online

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Book 4: The Eighteenth Century



1644–1661: Chen Yuan-lung (scientist and naturalist) publishes treatise on new inventions

1662–1722: Height of Qing Dynasty (last imperial dynasty, fosters art and science)

c. 1710–22: Emperor Kang Xi commissions complete library of all Chinese literature (around 35,000 volumes)

1721: Chikamasa, Love Saldades at Aringina

1727: Frontier between China merged

1653: Xu Guangli, *Encyclopaedia of Agriculture*

1689: Kong Sengren, *The Peach Blossom Fan*

1720: Tibet becomes Chinese Protectorate

1723: Qing *Encyclopaedia* published

students to additional content on the Web site, where interactive illustrated time lines and maps serve as portals to more information about countries, texts, and authors. Culture and Context overviews offer additional historical background and annotated research links that students can follow to learn more on their own. Illustrated World Literature in the Twenty-First Century discussions trace the enduring presence in contemporary culture of the most frequently taught texts in world literature courses. Maps from the book are available online. Quizzes in LitQuiz offer an easy way for instructors to assess students' reading and comprehension. And LitLinks—annotated research links—provide a way for students to learn more about individual authors.

This wide variety of supplementary materials, as well as the broad spectrum of literary texts, offers teachers choices for navigating the familiar and the unfamiliar territories of world literature. Practical and accessible editorial apparatus helps students understand what they read and places works of literature in larger contexts. For some, the excitement of discovery will lie in the remarkable details of a foreign setting or in the music of a declaration of love. Others will delight in the broad panorama of history by making connections between an early cosmological myth and the loss of that certainty in Eliot's *The Waste Land* or between the Goddess Inanna's descent into the underworld and Adrienne Rich's descent into the sea. We hope all who navigate these pages will find something that thrills them in this new anthology.

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Reviewers from many colleges and universities have helped shape this book with their advice and suggestions. And many perceptive instructors shared information with us about their courses, their students, and what they wanted in a world literature anthology when we undertook the job of refashioning this book's first edition. We thank them all:

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