

The Oxford Anthology of English Literature

VOLUME II



FRANK KERMODE
JOHN HOLLANDER

General Editors

HAROLD BLOOM
MARTIN PRICE
J. B. TRAPP
LIONEL TRILLING

The Oxford Anthology of English Literature

VOLUME II

1800 to the Present

Romantic Poetry and Prose

HAROLD BLOOM AND LIONEL TRILLING

Yale University

Columbia University

Victorian Prose and Poetry

LIONEL TRILLING AND HAROLD BLOOM

Modern British Literature

FRANK KERMODE AND JOHN HOLLANDER

University College London

Hunter College



NEW YORK

OXFORD UNIVERSITY PRESS

LONDON

TORONTO

1973

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Library of Congress Catalogue Card Number: 72-92355

Second printing

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General Editors' Preface

The purpose of the Oxford Anthology is to provide students with a selective canon of the entire range of English Literature from the beginnings to recent times, with introductory matter and authoritative annotation. Its method is historical, in the broadest sense, and its arrangement, commentary, and notes, both analytic and contextual, have benefited not only from the teaching experience of the several editors, but from a study of the virtues and shortcomings of comparable works. A primary aim has been to avoid the insulation of any one section from the influence of others, and more positively, to allow both student and instructor to come to terms with the manner in which English literature has generated its own history. This aim has been accomplished in several ways.

First, a reorganization of chronological phases has allowed the Tudor and Stuart periods to be unified under the broad heading of the English Renaissance, with two editors collaborating over the whole extended period. Similarly, the nineteenth century has two editors, one for the poetry of the whole period, and one for the prose. This arrangement seemed appropriate in every way, especially since neither of these scholars could be called a narrow specialist in "Romantic" or "Victorian," as these terms are used in semester- or course-labels.

Every contributing editor has worked and taught in at least one period or field outside the one for which he is, in this anthology, principally responsible, and none has ever allowed specialization to reduce his broader commitment to humane studies more largely considered. Thus we were able to plan a work which called for an unusual degree of cross reference and collaboration. During a crucial phase in the preparation of the text, the editors held daily discussions of their work for a period of months. By selection, allusion, comparison, by direction and indirection, we contrived to preserve continuity between epochs, and to illuminate its character. At the same time, the close co-operation of the various editors has precluded the possibility of common surrender to any single dominating literary theory; and the teacher need have no fear that he must prepare to do battle with some critical Hydra showing a head on every page.

The method of selecting text was consistent with these principles. In the eighteenth- and nineteenth-century sections it was our general policy to exclude the novel, for obvious reasons of length; but in the twentieth, where short fiction becomes more

prominent and more central, we have included entire works of fiction, or clearly defined parts of them—for example, *Heart of Darkness*, "The Dead," the "Nausicaa" episode of *Ulysses*, and *St. Mawr*. On the other hand we were persuaded, after much reflection, that a different principle must apply in the cases of Spenser and Milton, where we waived the requirement of completeness. To have given the whole of one book—say, the First of *The Faerie Queene*—would have been a solution as easy as it is, no doubt, defensible; but it is asking a great deal of students to see that portion of the poem as an epitome of the rest, which is often so delightfully different; and we decided that we must provide selections from the whole poem, with linking commentary. We did the same for *Paradise Lost* though without abandoning the practice of providing complete texts when this was both possible and desirable; for example, *Comus* is reprinted entire, and so is a lesser-known but still very important masque, Jonson's *Pleasure Reconciled to Virtue*, which is interesting not only in relation to *Comus* but as an illustration of the part poetry can play in political spectacle and—more generally—in the focusing of the moral vision. Minor texts have been chosen for their exemplary force and their beauty, as well as to embody thematic concerns. If the teacher wishes, he or she may work, both within and across periods, with recurrent patterns as large as the conception of the Earthly Paradise, or with sub-genres as small but as fascinating as the Mad Song. It will also be evident from certain patterns of selection—*The Tempest* as the Shakespearian play, the very large amount of Blake, the emphasis given to D. H. Lawrence's poems as well as his fiction—that a genuinely modern taste, rather than an eager modishness, has helped to shape our presentation of the historical canon. It is also hoped that the unusually generous sampling of material in certain sections—notably the Renaissance, eighteenth century, and the Romantics—will allow the teacher to use secondary or minor works, if he so chooses, to highlight these newer concerns or to fill in contextual background.

As for the annotations, the editors have never been afraid to be lively or even speculative. They have consistently tried to avoid usurping the teacher's role, as providing standard or definitive readings might do. On the other hand, the commentary goes beyond merely providing a lowest common denominator of information by suggesting interpretive directions and levels along which the teacher is free to move or not; and of course he always has the freedom to disagree. The editors have been neither prudish nor portentous in their tone, nor have they sought—in the interests of some superficial consistency, but with leaden effect—to efface their personal styles.

Texts have all been based on the best modern editions, which happen quite often to be published by the Oxford University Press. Spelling and punctuation have been modernized throughout, save in three instances: portions of the medieval period, and the texts of Spenser and Blake, two poets whose spelling and punctuation are so far from idiosyncrasies to be silently normalized that they constitute attempts to refashion poetic language. In the medieval section, modern verse translations of *Beowulf* (by C. W. Kennedy) and of *Gawain* (by Brian Stone) have been adopted. Glossaries of literary and historical terms in all periods have been provided, sometimes keyed to the annotations, sometimes supplementing the larger headnotes. These, it will be noticed, seek to illuminate the immediate contexts of the literature of a period rather than to provide a dense précis of its social, political, and economic history. Similarly, the reading lists at the end of each volume are not exhaustive bibliographies; in the happy instance where a teacher finds an extensive bibliography advisable, he or she will want to supply one.

A word about the pictures. They are not to be thought of simply as illustrations, and certainly not as mere decorations, but rather as part of the anthologized material, like the musical examples and the special sections (such as the one on Ovidian mythology in the Renaissance and on the Urban Scene in the eighteenth century). Throughout, the reader is introduced to the relations between poem as speaking picture, and picture as mute poem. Aside from contextual and anecdotal illustration, of which there is indeed a good deal, the pictorial examples allow teachers, or students on their own, to explore some of the interrelations of texts and the visual arts in all periods, whether exemplified in Renaissance emblems or in contemporary illustrations of Victorian poems.

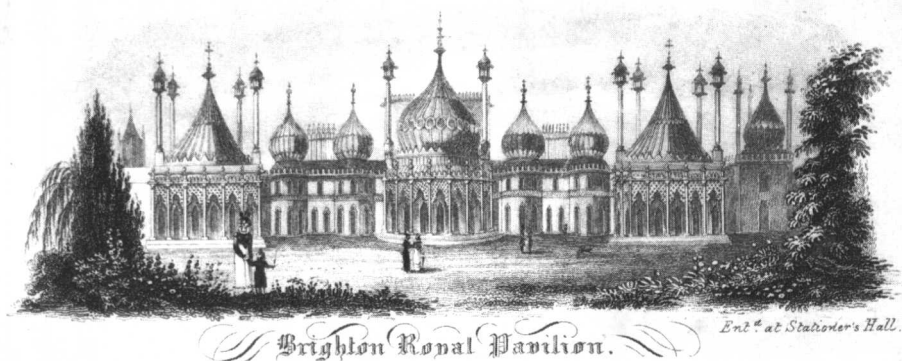
Finally, an inevitable inadequate word of acknowledgment. To the English Department of Dartmouth College the editors are deeply indebted for having so generously and hospitably provided a place in which to work together for a sustained period. The staff of the Dartmouth College Library was extraordinarily helpful and attentive.

All of the editors would like to extend a note of gratitude to the many academics throughout the United States who willingly made suggestions as to what should be included as well as excluded. A special note of thanks to Jim Cox of Dartmouth College and Paul Dolan of the State University of New York at Stony Brook for their challenging and always helpful comments.

And finally to the entire staff of the New York branch of the Oxford University Press who have done more than could be humanly expected in connection with the planning and execution of this book. We would especially like to thank our editor John Wright, as well as Leona Capeless and her staff, Mary Ellen Evans, Patricia Cristol, Joyce Berry, Deborah Zwecher, and Jean Shapiro. An unusual but very deserved note of thanks to the Production people, especially Gerard S. Case and Leslie Phillips and to the designer, Frederick Schneider, whose excellent work speaks for itself.

Frank Kermode
John Hollander

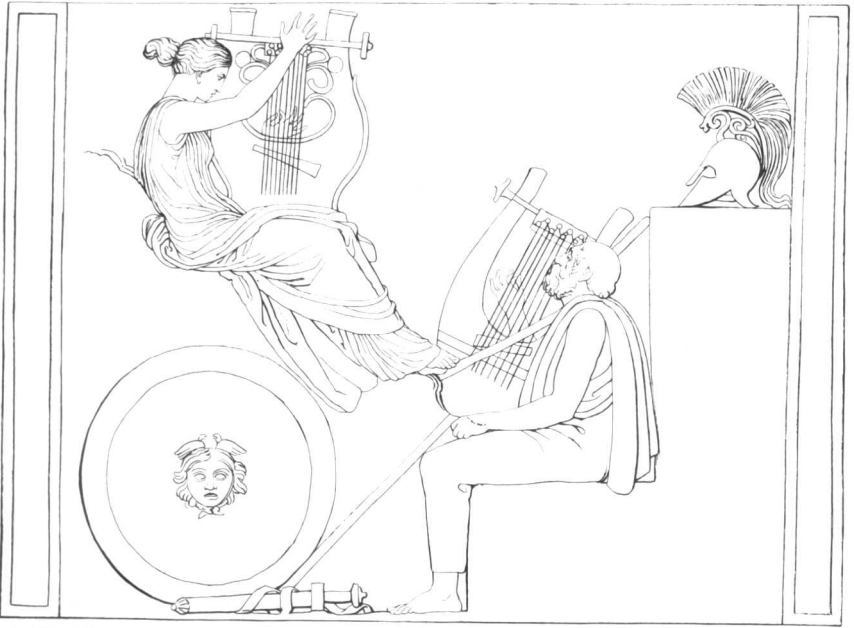
New York
September 1972



1. The Royal Pavilion at Brighton, reconstructed in 1818 by John Nash (1752–1835), a monumental plaything of the Regency period, reflecting a vogue for orientalizing décor on a sizable scale. *The Granger Collection.*

2. The British Museum, London, from a wood engraving of 1844. It was designed by Sir Robert Smirke (1781–1867), and built 1823–47, to house the collections of classical antiquities which had been augmented by such treasures as the Elgin marbles from the Parthenon in Athens. *The Granger Collection.*





3. The illustrations for Homer, Hesiod, and Dante by the sculptor John Flaxman (1775–1826) were notably influential both in England and abroad. *Homer Invoking the Muse* was engraved by Blake himself (1793). *New York Public Library*.

ENGLISH NEOCLASSICAL STYLE

4. *The Furies*, from Dante's *Inferno* IX.46–48: "This is Megaera, on the left; she who weeps on the right is Alecto; Tisiphone is in the middle." This series was engraved by Thomas Pirulli. *New York Public Library*.





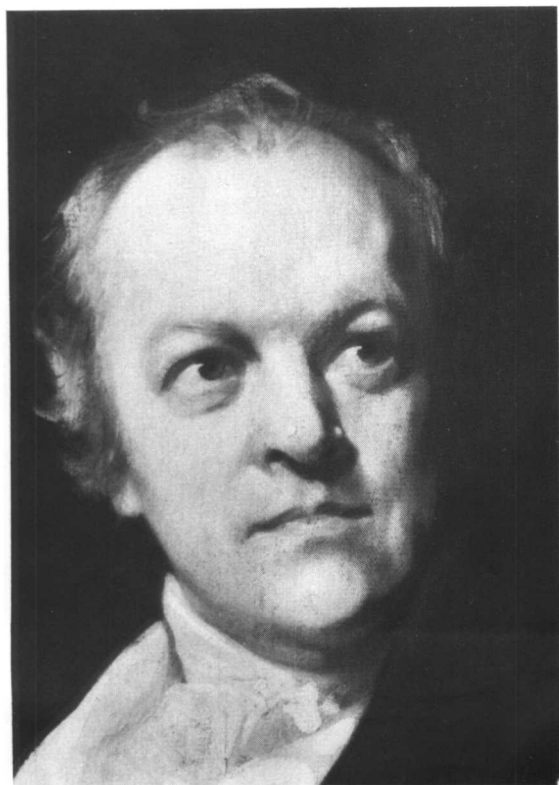
5. *The Nightmare*, 1781, by the Swiss-born Henry Fuseli (1741–1825), visionary artist and friend of Blake who anticipated the concerns of Surrealist painting with his interest in dream and derangement. *Frankfurter Goethemuseum*.



6. *Titania, Bottom, and Fairies*, 1793–94, by Fuseli shows a concern not with the pagantry or the dramatic moment in Shakespeare usually rendered by late Victorian narrative painters, but with moments of terror and transformation, like this epitome of *A Midsummer Night's Dream*. Kunsthau, Zürich.



7. William Blake's Head of Spenser, from a series done in 1800–1801 for the library of William Hayley in Felpham, Sussex. Spenser is shown in a laurel garland, with Queen Elizabeth, as Cynthia, resting in a crescent moon ("Eliza" is inscribed on the medal Spenser wears); on the right, regarding her meditatively, an old man with two stars above him and a shepherd's staff. Nymphs fly about the wreath. The imagery may refer to the April Eclogue of Spenser's *The Shepheardes Calendar*. City Art Gallery, Manchester.

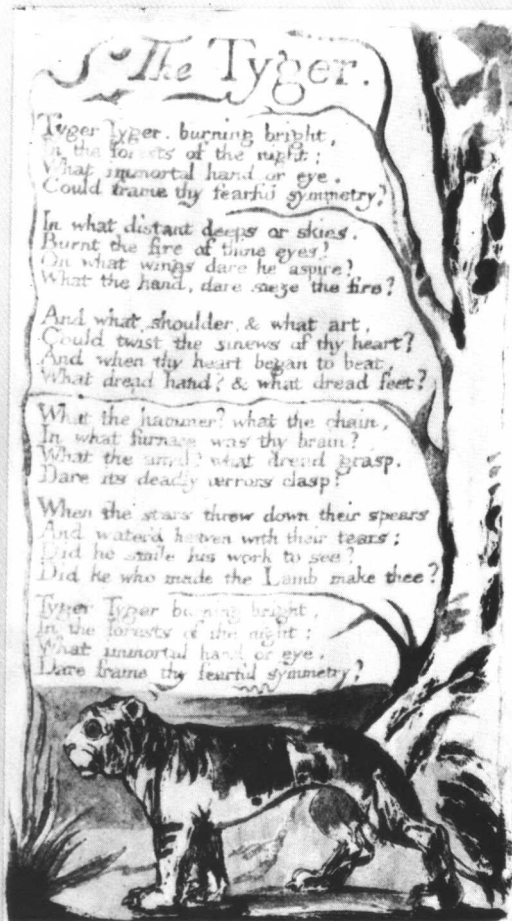


8. William Blake in 1807, detail from the portrait by Thomas Phillips (1770–1845). National Portrait Gallery, London.

9. Blake, "The Little Black Boy," from *Songs of Innocence and Experience*. The Library of Congress, Rosenwald Collection, Washington, D.C.



10. Blake, "The Tyger," from Songs of Innocence and Experience. The Library of Congress, Rosenwald Collection.





11. Blake, *The Ancient of Days*; the painting for the frontispiece to *Europe: a Prophecy*, 1794, shows Urizen bent over the fallen world, marking out its limits with compasses in a complex parody, perhaps, of Proverbs 8:27: "When he set a compass upon the face of the depth." *The Whitworth Art Gallery, Manchester.*