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# The Norton Anthology of English Literature

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FIFTH EDITION

VOLUME 2

M. H. Abrams, *General Editor*

CLASS OF 1916 PROFESSOR OF ENGLISH EMERITUS,  
CORNELL UNIVERSITY

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# Preface

## to the Fifth Edition

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The aim of this anthology, as in the original edition, is to make available, for the indispensable courses that introduce students to the excellence and variety of English literature, the major works in prose and verse from *Beowulf* to the present, in accurate and readable texts, edited so as to make them readily accessible to students. A vital literary culture, however, never stands still. The policy, therefore, has been to provide periodic revisions designed to take advantage of newly recovered or better edited texts, to stay in touch with scholarly discoveries, new developments in criticism, and the altering interests of readers, and to keep the anthology within the mainstream of contemporary cultural and intellectual concerns.

Two developments have expedited improvements in this fifth edition. First, we have enlarged our staff of editors with a younger generation of men and women who have worked in close collaboration with the earlier editors in devising the present volumes. In addition, the entire anthology has been redesigned and reset in a more readable type, so that it has been much easier than in earlier revisions to introduce extensive changes in the texts and editorial materials. One important result of these developments is that all the introductions, headnotes, and footnotes have been reconsidered and revised, and some of them totally rewritten. The strength of this collection nonetheless remains what it has always been, in that it is designed by editors who have had long experience in teaching an introduction to English literature, many of whom (including the general editor) test each new edition by using it in the classroom. We continue to profit from the steady flow of voluntary suggestions by teachers and students who view the anthology with a loyal yet critical eye. And we have again solicited detailed assessments of the works represented, suggestions for desirable additions, and proposals for improvements in the editorial matter, from close to one hundred critics, most of them teachers who use the book in a course. *The Norton Anthology of English Literature*, in its evolution, has thus been the product of an ongoing collaboration among editors, scholars, teachers, and students.

The changes in this edition are in accord with the criteria announced in the original edition: (1) that the works selected make possible a study in depth of the diverse achievements by the major English writers in prose and verse, in the context of the chief literary types and traditions of each age; (2) that these works be so far as feasible complete, and also abundant enough to allow instructors to choose from the total those that each one prefers to teach; (3) that the student be provided the most reliable texts available, edited so as to expedite understanding, in a format that is easy to the hand and



inviting to the eye; (4) that introductions, glosses, and supplementary materials be adequate to free the student from dependence on a reference library, so that the anthology may be read anywhere—in the student's room, in a coffee lounge, on a bus, or under a tree; (5) that each volume, in size and weight, be comfortably portable, for if students won't carry the book to class, lectures are lamed and discussions made profitless.

Some texts which, as our canvass of teachers revealed, are assigned infrequently or not at all have been dropped from this edition, in order to provide space for new selections, or else to allow us to supplement or to complete works hitherto represented by more limited excerpts. Most of the additions are in response to numerous requests; a few of them, as veteran users of the anthology will recognize, are works which had been dropped from preceding editions but are reintroduced here because widespread demand has demonstrated that we made a mistake in doing so. An overview of the more important innovations may help the teacher to appraise the opportunities that this revised edition provides.

*The Middle Ages.* The prose translation of the complete *Beowulf* by E. Talbot Donaldson, acclaimed for its accuracy and verve, has been supplemented by a translation in verse by Alfred David of the poignant *Last Survivor's Speech*, side by side with the text in Old English, to give the student a sense of the strong beat and emphatic alliteration of the original versification. *Cædmon's Hymn*, in both Old and Modern English, is now presented in its original context, the life of Cædmon as narrated by Bede in his *Ecclesiastical History*, translated from the Latin by our medieval editors. Added to the selections from *The Canterbury Tales* is Chaucer's rollicking parody of the stock romances of his time, *The Tale of Sir Thopas*. *Piers Plowman*, the greatest medieval poem after the works of Chaucer, has been supplemented by the complete Passus 18, *The Harrowing of Hell*, in Donaldson's fine translation. *The York Play of the Crucifixion* now augments *The Second Shepherds' Play* and *Everyman* to provide a broader representation of medieval drama. A new author, the spirited religious visionary Margery Kempe, is included, and there are additional selections, bound to be popular with students, from Malory's *Morte Darthur*.

*The Sixteenth Century.* On the advice of many users, who preferred to make their own choice of a second Shakespeare play in addition to *1 Henry IV*, *King Lear* has been dropped to make room for many important additions to the writings of other authors in the sixteenth and early seventeenth centuries. Sir Philip Sidney's scope and excellence are now much more adequately represented by nineteen supplementary sonnets from *Astrophil and Stella* (designed to enable the student to trace the structure of a major Elizabethan sonnet sequence), by selections from his prose *Arcadia*, and by a large supplement to *The Defence of Poesy*. There are major increments also to Edmund Spenser: the addition of *Aprill* to *The Shepheardes Calender*, of two sonnets to *Amoretti*, and above all, of copious selections from book 3 (the narrative of the female warrior-knight, Britomart) to supplement the whole of book 1 of *The Faerie Queene*. The representation of each of the other major poets has been improved and extended, and writings by seven new poets have been added to the section of "Songs and Poems": a selection from Arthur Golding's influential translation of Ovid, one of the Countess of Pembroke's translated psalms, part of Sir John Davies's charming and distinctively Elizabethan *Orchestra, or a Poem of Dancing*, and poems by Queen Elizabeth, George Gascoigne, Fulke Greville, and Lady Mary Wroth.



(The selections from Golding and the Countess of Pembroke, conjoined with a newly added passage from the earl of Surrey's *Aeneid*, Hoby's *The Courtier*, and the section *Translating the Bible* now provide an extended opportunity to study important art of translation in this period.) The section on prose has been greatly strengthened. The selections from More's *Utopia* are in a revised translation from the Latin by Robert M. Adams, and a story is added from More's English work *The History of King Richard III*; the passages from Hoby's translation of *The Courtier* now provides a fuller view of Castiglione's Neoplatonic concept of love; and there are representations of several new writers: Roger Ascham on education, Ralph Lane (from Hakluyt's *Voyages*) on the wonders of the New World, John Lyly writing the elaborately rhetorical prose of *Euphues*, and Aemilia Lanyer uttering sentiments that anticipate the viewpoint of later English feminists.

*The Early Seventeenth Century.* The writings of John Milton have been substantially augmented: books 1, 2, and 9 of *Paradise Lost* remain complete, while in the selections, almost 900 lines have been added from books 4, 5, and 8 to fill out the narrative of Adam and Eve before and after the Fall; in response to many requests, the early poem *On the Morning of Christ's Nativity* has been added (which may be compared with Crashaw's *On the Holy Nativity of Our Lord God*, also newly included); and Milton's prose is supplemented by autobiographical passages from his *Reason of Church Government* and added passages from *Areopagitica*. The diversity of subject matter and forms in the poetry of Andrew Marvell, George Herbert, and Robert Herrick is more fully represented, and poems by two new writers are included: Henry King's powerful *Exequy* and a selection from John Denham's *Cooper's Hill*, which served as a model both for the "local poem" of description and meditation and for the heroic couplet. Users of the anthology will find that many other writers, from Donne and Jonson through Vaughan, Carew, and Lovelace are more adequately represented by a revised selection of their poems. The prose writers are also better served, by the addition of several essays of Francis Bacon (including, for comparison, *Of Studies* in both the version of 1597 and of 1625); by the choice of more central selections from Burton, Hobbes, and Sir Thomas Browne; and by the representation of four new writers: the historian the earl of Clarendon; the radical Puritan pamphleteer John Lilburne; and the lively writers of memoirs and letters, Lady Anne Halkett and Dorothy Osborne.

*The Restoration and the Eighteenth Century.* William Congreve's *The Way of the World* is back by popular demand, displacing *Love for Love* which, though simpler in plot, lacks the classic status of Congreve's finest comedy of manners. And we are now able to print the full text of Samuel Johnson's great and eminently teachable *Rasselas*. There are changed selections from Pepys's *Diary* (on the great fire of London) and from Defoe (a passage from his novel *Roxana*). This last selection pairs enlighteningly with one from the "bluestocking" and feminist Mary Astell, who now joins her sister-writers of that era, Lady Mary Wortley Montagu and Anne Finch—the latter in augmented representation. There are also added poems by Matthew Prior, John Gay (songs from *The Beggar's Opera*), and James Thomson.

*The Romantic Period.* From the questionnaires, it is evident that many users will be pleased by the addition to Blake of his early "prophetic book," *Visions of the Daughters of Albion*, with its radical presentation of the parallels between black slavery and the sexual and social repression of women; there are also new poems from Blake's *Poetical Sketches* and *Songs of Inno-*



*cence and of Experience*, as well as a fourth of his letters dealing with the difference between ocular sight and imaginative vision. When in 1974 we printed Wordsworth's *Two-Part Prelude* of 1799, it was not available elsewhere; its ready accessibility now has made it possible to replace it by extensive additions to the final *Prelude* of 1850 (which, like *The Ruined Cottage*, is now in the text of *The Cornell Wordsworth*). Books 1, 2, and 12 of the *Prelude* are now complete, and the other books have been supplemented, not only to include the supreme passages—readily locatable, for selective assignment, by the subtitles for each excerpt that have been added to the Table of Contents—but also in order to reveal more adequately the complex design of the whole poem. (The first and second books, together with the passage on “spots of time” in book 12, incorporate almost all the material of the original *Two-Part Prelude*.) We have also added an expanded representation of Mary Wollstonecraft's epochal *Vindication of the Rights of Woman*; William Hazlitt's essay *On Gusto* (much requested); Charles Lamb's letter to Wordsworth (proffering his candid judgments on *Lyrical Ballads* and his equally candid reply, as a city man, to his friend's invitation to visit the Lake Country); Thomas Love Peacock's acerbic *Four Ages of Poetry*, together with an enlarged selection from Shelley's great reply, *A Defence of Poetry*; additional passages from Shelley's *Prometheus Unbound* and Byron's *Don Juan*; and more of the remarkable letters by Keats which illuminate his life and his intellectual and poetic development.

*The Victorian Age.* The three major women poets of the period, Elizabeth Barrett Browning, Emily Brontë, and Christina Rossetti, are now fully enough represented to allow them to be studied in depth (many readers will especially be pleased by the addition of extensive selections from Elizabeth Browning's *Aurora Leigh*), and the introductions to all those writers have been newly written so as to do justice to their careers and the range of their work. There are added poems also by Tennyson, Browning, and Dante Gabriel Rossetti, as well as by Gerard Manley Hopkins, who has been moved back to the Victorian Age where chronologically, rather than by his delayed influence on other poets, he belongs.

*The Twentieth Century.* This section has been especially radically revised, and we feel certain, greatly improved. There are new poems by all the “major” poets and many of the other poets as well. As numerous users have urgently requested, we now include Conrad's *Heart of Darkness* and Joyce's *The Dead*. The much-praised section “Poetry of World War I” has been revised by an expert on the subject, Jon Stallworthy, and includes a new poet, May Wedderburn Cannan; there is now in addition a companion section, “Poetry of World War II,” which includes four poets new to the anthology who also serve as a bridge between “modernist” and contemporary poetry. The editors have added two recent plays to Pinter's *The Dumb Waiter*: Samuel Beckett's haunting *Happy Days* and Tom Stoppard's hilarious parody of Agatha Christie, *The Real Inspector Hound*. George Orwell is represented by *Politics and the English Language*, which has achieved the status of a literary classic, and to the selections from Virginia Woolf the editors have added a passage from a posthumously published memoir, *Moments of Being*, which illuminates both her novels and her writings that are reprinted in the anthology. We represent contemporary short fiction by the Irishwoman Edna O'Brien and by the Englishwoman Susan Hill. The selections of poets who are still writing (including Philip Larkin, Thom Gunn, Ted Hughes, Geoffrey Hill, and especially Seamus Heaney) have been reselected and updated; to them have



been added poems by contemporary writers new to the anthology: the Black Caribbean poet Derek Walcott; the working-class poet Tony Harrison; Craig Raine, inventor of the "Martian school" of poems; and the young political poet James Fenton.

It may be useful to review here some of the possibilities for teaching that are afforded by the materials included in this latest edition. It should be noted that the abundance and variety of the included texts make feasible not only a chronological approach to major writers in their literary and social contexts, but also generic or topical ways of organizing either the course as a whole, or else discussion sections and seminars within a course whose primary orientation is the sequence of writers in time.

(1) English poetry, in all its major forms and modes, is of course represented fully, and is supplemented at the end of each volume by a section of "Poems in Process" that presents in precise transcription, from manuscripts, letters, and early printed versions, the very different ways in which poets have worked their initial ideas and drafts into the final text. (A manuscript draft of D. H. Lawrence's *Piano*, startlingly different from the published product, has been added to volume 2.) "Poems in Process" may be used in special sections of a course, or else referred to when teaching any of the poems included in it; to facilitate the latter procedure, a footnote now identifies each poem in the body of the anthology for which earlier versions are made available.

(2) The augmented spectrum of plays in this edition provides an overview of English drama in its diverse forms and their evolution. There are now ten complete dramas in volume 1, ranging from three medieval plays through Marlowe, Shakespeare, Jonson, and Webster to Congreve, and including two masques: Jonson's *Pleasure Reconciled to Virtue* and Dryden's *Secular Masque*. Volume 2 now includes seven plays, from Romantic closet dramas (Byron's *Manfred* and selections from Shelley's *Prometheus Unbound*) through Wilde and Shaw to representative works by three of our contemporaries, Beckett, Pinter, and Stoppard.

(3) A trial in an earlier edition convinced us that almost no users of the anthology wanted an extensive representation of excerpts from novels. It remains possible, however, in this edition to study the development of narrative techniques and style from Sidney's *Arcadia* and Lyly's *Euphues* to the present, as well as the evolution of shorter forms of prose fiction, beginning with *Pilgrim's Progress* and ranging through the narrative papers in *The Spectator*, *Gulliver's Travels*, *Rasselas*, and a great variety of short stories by Mary Shelley, Conrad, Forster, Woolf, Joyce, Mansfield, Lessing, O'Brien, and Hill.

(4) The present edition continues to enlarge the representation of neglected writers who were women, as well as of writings that deal prominently with women in western culture. Literature by men that reveals the diverse social and sexual stereotypes and roles of women may now be studied in a range from "the marriage group" in the *Canterbury Tales*, Spenser's *Una*, Duessa, and Britomart in *The Faerie Queene*, and the Elizabethan sonneteers and playwrights, through many intervening works (e.g., Donne's poems, *Paradise Lost*, *The Rape of the Lock*, *Rasselas*, and two very different profeminist works, Blake's *Visions of the Daughters of Albion* and Shaw's *Mrs. Warren's Profession*), to a great number of poems and stories in our own century. Social and literary criticism addressed to the situation of women includes



selections from two classic works, Mary Wollstonecraft's *A Vindication on the Rights of Woman* and J. S. Mill's *The Subjection of Women*, documents by George Eliot, Florence Nightingale, and other Victorians in the section "The Woman Question," and the six selections from Virginia Woolf. Above all, the list of women poets and writers of fiction, social and literary criticism, memoirs, and letters has been greatly enlarged, to a total of ten in volume 1, from Margary Kempe to Lady Mary Wortley Montagu, and of fifteen in volume 2, from Wollstonecraft and Dorothy Wordsworth to O'Brien and Hill.

(5) Many other subjects and topics that are prominent in English literature can be profitably studied from materials in the present edition, such as the visionary mode from Chaucer, Langland, Spenser, and Bunyan through Blake, Percy and Mary Shelley, to Yeats and Dylan Thomas; and the variations of the continuing form of spiritual autobiography from Bunyan's *Grace Abounding* through Wordsworth's *Prelude* and Carlyle's *Sartor Resartus* to Eliot's *Little Gidding*. One topic of particular current interest, the imaginative response in various eras to warfare in its changing modes, may be readily surveyed in works such as *Beowulf* and *The Battle of Maldon*, the chivalric warfare in Malory and Spenser, the satiric treatment of war in book 1 of *Guilliver's Travels*, Tennyson's *Charge of the Light Brigade*, and the many poems gathered under the headings "Poetry of World War I" and "Poetry of World War II."

In each literary period the anthology presents, in the order of their birth dates, the writers in prose or verse, and the works of each author in the order of their first publication. The exceptions are instances when it has seemed more useful to group items under headings such as "Songs and Poems of the Sixteenth Century," "Romantic Lyric Poets," or "Victorian Light Verse."

In accord with our policy that students, no less than scholars, deserve the most accurate texts, we continue to introduce, as they become available, new and improved versions of the works included in the anthology. In this edition, for example, we print the revised versions of Wordsworth's *Ruined Cottage* and *Prelude* from The Cornell Wordsworth. To ease a student's access to the texts, we have normalized spelling and capitalization according to modern usage. There are, however, two large-scale exceptions: (1) We leave unaltered texts in which modernizing would change semantic, phonological, or metric qualities, or would cancel distinctive features of the original. Thus the verse of Spenser, Burns, Hopkins, MacDiarmid, and David Jones, as well as the prose of Keats's letters and of the works of Carlyle, Joyce, and Shaw, have been reproduced exactly. Only minor changes in his erratic punctuation have been made in the writings etched by William Blake. The works of Chaucer and other writers in Middle English that are not too difficult for the novice have also been reprinted in the original language; each word, however, has been spelled consistently in that form of its scribal variants which is closest to modern English. (2) We also leave unaltered texts for which we use specially edited versions, or else introduce new standard editions (identified in a headnote or footnote); these include Wollstonecraft's *Vindication*, Wordsworth's *Ruined Cottage* and *Prelude*, Dorothy Wordsworth's *Journals*, the verse and prose of Shelley and Keats, and the selections from Mary Shelley.

The paired editors for each period have reconsidered and revised (in some instances, totally) their introductory essays, headnotes, and footnotes, both



in order to take advantage of recent scholarship and to make them as tersely, but adequately and clearly, informative as possible. The editors have made a special effort to minimize commentary that is interpretive rather than, in a very limited sense, explanatory. It has, however, seemed unwise to us (as to many users), in instances of an especially problematic work or passage, to eliminate any help whatever to the student. A standard teaching procedure is to assign many texts which there is no time to discuss adequately—or sometimes, to discuss at all—in the classroom. To avoid leaving the student too much at sea, what we undertake, in especially difficult instances, is to provide an essential modicum of guidance, but in such a way as to invite independent judgment and to provide no more than a point of departure for lectures or dialogue in the classroom.

We continue editorial procedures that have proved their usefulness in prior editions. The introductions to periods and authors, although succinct, are informative enough to eliminate any immediate need for supplementary books on the literary, political, and cultural history of England, or on the lives of individual authors. In most introductions we identify at the beginning a few crucial dates in order to provide a preliminary orientation to the student. After each work we cite (when known) the date of composition on the left and the date of first publication on the right; in some instances the latter is followed by the date of a revised reprinting. Texts that include a large proportion of archaic, dialectal, or unfamiliar words are glossed in the margin, so that readers may assimilate the meaning without constant interruptions to the flow of the reading. In the occasional instances when parts of a work have had to be omitted, that fact is indicated by the word *From* before the title, and the place of the omission is indicated in the text by three asterisks. If the omitted section is important for following the plot or argument, a brief summary is provided either within the text or in a footnote. In order to facilitate a teacher's discovery of what is available we also provide, when the material makes it feasible, invented titles (listed in the Table of Contents and bracketed within the text) to identify the subject matter of the passages that have been included.

The bibliographical guides at the end of each volume have been revised and brought up to date; they have been selected and annotated with the needs of students in view, both to encourage them to pursue writers and topics on their own initiative and to serve as references for assigned essays. Both volumes contain a helpful appendix on "Poetic Forms and Literary Terminology." We draw attention to two illustrations at the end of volume 1 that have proved enlightening to students—a schematic drawing of the Ptolemaic universe, and the exterior and interior of an Elizabethan theater, drawn for the anthology by C. Walter Hodges, author of *The Globe Restored*. We have added to each volume of this new edition brief appendices, prepared by Robert M. Adams, on the complex subjects of the money, the baronage, and the religious sects and church offices of England. In response to numerous requests, the editors are also preparing a Course Guide, intended not only to be helpful to teachers who for the first time undertake a course using this anthology, but also to provide veteran teachers with a medium for the exchange of ideas about diverse possibilities in the design and conduct of such a course.

The editors are deeply grateful to the hundreds of teachers, both in North America and on other continents, who have helped us to improve the fifth edition; we cannot name all of them, but each will recognize changes that



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M. H. Abrams

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