

## The Norton Anthology of English Literature

FIFTH EDITION



## FIFTH EDITION VOLUME 1

M. H. Abrams, General Editor

CLASS OF 1916 PROFESSOR OF ENGLISH EMERITUS,

CORNELL UNIVERSITY



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Preface xxxi

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 I 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 destinctively Elizabethan Orchestra, or a Poem of Dancing, and poems by Queen Elizabeth, George Gascoigne, Fulke Greville, and Lady Mary Wroth.

xxxii Preface

(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 senti-

ments 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 Exeguy 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-

Preface xxxiii

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 Shellev's Prometheus Unbound and Byron's Don luan; 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 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 influ-

ence 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, Ion 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 xxxiv Preface

been added poems by contemporary writers new to the anthology: the Black Carribean 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 stores by Mary Shelley, Conrad, Forster, Woolf, Joyce, Mausfield, 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

Preface xxxv

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 II" 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

xxxvi Preface

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 I 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 he or she proposed. A list of "Acknowledgments" names advisers who prepared detailed critiques of the total anthology or of single periods, or else were of special assistance with respect to some of the editorial materials. Two of the contributing editors would like to thank their assistants, Jacqueline Doyle and Patsy Griffin, while the publishers gratefully acknowledge the valuable help of Nina Bouis, Sue Crooks, Ruth Dworkin, Diane O'Connor, Nancy Palmquist, Antonina Krass, Carol Stiles, and Rachel Teplow. As in every other edition, our greatest debt is to two members of W. W. Norton and Company, Inc.—George P. Brockway, who first conceived this anthology and participated in all stages of its evolution, and John Benedict, an incomparable editor, gadfly, collaborator, and friend. They have helped us solve, or at least mitigate, the dilemmas attendant on representing justly, accurately, and in only two volumes, the scope and variety of the English literary heritage.

M. H. Abrams





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## Contents

PREFACE TO THE FIFTH EDITION	XXX
ACKNOWLEDGMENTS	xxxxvii
The Middle Ages (to ca. 1485)	1
Medieval English 12 Old and Middle English Prosody 17	
OLD ENGLISH LITERATURE	19
BEDE (ca. 673-735) and CÆDMON'S HYMN	10
An Ecclesiastical History of the English People 20 [The Story of Cædmon]	
THE DREAM OF THE ROOD	2.2
BEOWULF	25
The Last Survivor's Speech in Old English with Verse Translation 30 Beowulf 31	
Beowulf 31 THE WANDERER	-0
	7 <sup>8</sup> 81
THE BATTLE OF MALDON	01
GEOFFREY CHAUCER (ca. 1343−14∞)	88
THE CANTERBURY TALES 92 The General Prologue 95 The Miller's Tale 116 The Introduction 116 The Tale 118 The Wife of Bath's Prologue and Tale 133 The Prologue 133 The Tale 154 The Franklin's Tale 163 The Introduction 163 The Prologue 164 The Tale 165	

viii Contents

The Pardoner's Prologue and Tale 185	
The Introduction 185	
The Prologue 187	
The Tale 190	
The Epilogue 200	
The Tale of Sir Thopas 201	
The Introduction 201	
The Tale 202	
The Nun's Priest's Tale 209	
The Parson's Tale 224	
The Introduction 224	
Chaucer's Retraction 226	
LYRICS AND OCCASIONAL VERSE 229	
Merciless Beauty 227	
To His Scribe Adam 228	
Complaint to His Purse 228	
Gentilesse 229	
Truth 230	
11utii 230	
SIR GAWAIN AND THE GREEN KNIGHT (ca. 1375–1400)	231
PIERS PLOWMAN (ca. 1372–1389)	289
The Prologue 291	
[The Field of Folk] 291	
Passus 5 294	
[The Confession of Chuttony] 294	
[The Confession of Gluttony] 295	
Passus 18 [The Harrowing of Hell] 297	
MIDDLE ENGLISH LYRICS	309
Fowls in the Frith 310	
Alison 310	
My Lief Is Faren in Londe 311	
Western Wind 311	
I Have a Young Sister 312	
The Cuckoo Song 312	
Tell Me, Wight in the Broom 313	
I Am of Ireland 313	
Sunset on Calvary 313 I Sing of a Maiden 313	
I Sing of a Maiden 313	
Adam Lay Bound 314	
The Corpus Christi Carol 314	
THE SECOND SHEPHERDS' PLAY (ca. 1425)	319
	337
THE YORK PLAY OF THE CRUCIFIXION (ca. 1425)	
EVERYMAN (after 1485)	346

MARGERY KEMPE (ca. 1373–1438)	368
The Book of Margery Kempe 369 [The Birth of Her First Child and Her First Vision] 369 [Her Pride and Attempts To Start a Business] 370 [Margery and Her Husband Reach a Settlement] 371 [Pilgrimage to Jerusalem] 373 [Examination before the Archbishop] 375	
POPULAR BALLADS	378
Lord Randall 380 Edward 380 Barbara Allan 382 The Wife of Usher's Well 383 The Three Ravens 384 Sir Patrick Spens 385 The Bonny Earl of Murray 386 Robin Hood and the Three Squires 387	
SIR THOMAS MALORY (ca. 1405–1471)	390
Morte Darthur 392 [The Conspiracy against Lancelot and Guinevere] 392 [War Breaks Out between Arthur and Lancelot] 398 [The Death of Arthur] 402 [The Deaths of Lancelot and Guinevere] 408	
The Sixteenth Century (1485–1603)	413
SIR THOMAS MORE (1478–1535)	434
Utopia 435 Book l 435 [More Meets a Returned Traveler] 435 Book 2 440 [The Geography of Utopia] 440 [Their Gold and Silver] 443 [Marriage Customs] 445 [Religions] 447 [Conclusion] 457 The History of King Richard III 454 [A King's Mistress] 454	
JOHN SKELTON (ca. 1460~1529)	456
Mannerly Margery Milk and Ale 457 To Mistress Margaret Hussey 458 Lullay, Lullay, Like a Child 459 Colin Clout 460 [The Spirituality vs. the Temporality] 460	

x Contents

SIR THOMAS WYATT THE ELDER (1503-1542)	61
The Long Love That in My Thought Doth Harbor 463	
Farewell, Love 463	
My Galley 464	
Madam, Withouten Many Words 464	
Whoso List to Hunt 465	
My Lute, Awake! 465	
They Flee from Me 466 The Lover Showeth How He Is Forsaken of Such as He Sometime	
Enjoyed 467	
Divers Doth Use 468	
And Wilt Thou Leave Me Thus? 468	
Blame Not My Lute 469	
Forget Not Yet 470	
Mine Own John Poins 471	
HENRY HOWARD, EARL OF SURREY (1517–1547)	73
Love, That Doth Reign and Live Within My Thought 474	
The Soote Season 475	
Alas! So All Things Now Do Hold Their Peace 475	
O Happy Dames, That May Embrace 475	
My Friend, the Things That Do Attain 477 Epitaph on Sir Thomas Wyatt 477	
Epitaph on Sir Thomas Wyatt 477 Prisoned in Windsor, He Recounteth His Pleasure There	
Passed 479	
The Second Book of Virgil	
[Hector Warns Aeneas to Flee Troy] 480	
SIR PHILIP SIDNEY (1554–1586)	81
Astrophil and Stella 483	
1 ("Loving in truth, and fain in verse my love to show") 48	3
2 ("Not at first sight, nor with a dribbed shot") 484	
5 ("It is most true that eyes are formed to serve") 484	85
6 ("Some lovers speak when they their muses entertain") 48 7 ("When Nature made her chief work Stella's eyes") 485	"
	.86
10 ("Reason, in faith thou are well served, that still") 486	
15 ("You that do search for every purling spring") 486	
16 ("In nature apt to like when I did see") 487	
18 ("With what sharp checks I in myself am shent") 487	
21 ("Your words, my friend, right healthful caustics,	
blame") 488 31 ("With how sad steps, O moon, thou climb'st the	
skies") 488	
37 ("My mouth doth water, and my breast doth swell") 488	
39 ("Come sleep, O sleep, the certain knot of peace") 489	
41 ("Having this day my horse, my hand, my lance") 409	
45 ("Stella oft sees the very face of woe") 490	

Leave Me, O Love 528  EDMUND SPENSER (1552–1599)  The Shepheardes Calender 530  To His Booke 530  Aprill 531  October 537  The Facric Queene 542  A Letter of the Authors 544  Book 1 547	and Love on me doth try")  m between Virtue and Love")  ts I had my cunning tried")  Patience, fie, your lesson is")  Patience, fie, your lesson is")  for my low style to show")  thou my old companion art")  of Aganippe well")  dost those ruddy gems impart")  y joy, now here you are")  sence the most irksome night")  using mine own fire's might")  using mine own fire's might")  to broke's Arcadia  499  ut Basileus]  500  502  504  505  metic Poets]  508  History]  509  Poetry]  518  519  25  526	52 ("A strife is gro 53 ("In martial sp 56 ("Fie, school of 61 ("Oft with true 69 ("O joy, too hi 71 ("Who will in 72 ("Desire, thou 74 ("I never drank 81 ("O kiss, which Fourth Song ("Or 87 ("When I was 89 ("Now that of 91 ("Stella, while Eleventh Song ("V 108 ("When sorro The Countess of Per [The Country of [Kalender Tells al Ye Goat-Herd Go The Defence of Poe [The Poet, Poetry [Three Kinds of M [Poetry, Philosoph ["Parts" or Kinds [Answers to Char [Poetry in Englan
EDMUND SPENSER (1552–1599)  The Shephcardes Calender 530  To His Booke 530  Aprill 531  October 537  The Facric Queene 542  A Letter of the Authors 544		
The Shepheardes Calender 530 To His Booke 530 Aprill 531 October 537 The Faerie Queene 542 A Letter of the Authors 544		Deare Me, & Dore
To His Booke 530 Aprill 531 October 537 The Facric Queene 542 A Letter of the Authors 544	1552-1599) 528	EDMUND SPENSER
Book 3 688  Proem 688  Canto 1 690  Canto 2 705  Canto 3 717  [The Visit to Merlin] 717	542 nots 544	To His Booke Aprill 531 October 537 The Faerie Queene A Letter of the Au Book 1 547 Book 3 688 Proem 688 Canto 1 69 Canto 2 70 Canto 3 71

xii Contents

[Canto 4. Summary] 723 Canto 5 723 [Belphoebe and Timias] 723 Canto 6 730 [Cantos 7–8. Summary] 742 [Cantos 9–10. Summary] 743 Canto 11 743 Canto 12 756	
Amoretti 766 Sonnet 1 ("Happy ye leaves when as those lilly hands") Sonnet 34 ("Lyke as a ship that through the ocean wyde") Sonnet 37 ("What guyle is this, that those her golden	766 767
Sonnet 64 ("Comming to kisse her lyps (such grace I found") 768  Sonnet 65 ("The doubt which ye misdeeme, faire love, is	<sub>7</sub> 68
vaine") 768  Sonnet 67 ("Lyke as a huntsman, after weary chace")  Sonnet 68 ("Most glorious Lord of lyfe, that on this day")  Sonnet 74 ("Most happy letters framed by skillful trade")  Sonnet 75 ("One day I wrote her name upon the strand")  Sonnet 79 ("Men call you fayre, and you doe credit it")  Epithalamion 771	769 769 769 770 770
SIR WALTER RALEGH (1552–1618)  The Nymph's Reply to the Shepherd 782 [On the Life of Man] 783 [Sir Walter Ralegh to His Son] 783 The Lie 784 Farewell, False Love 786 Nature, That Washed Her Hands in Milk 787 Methought I Saw the Grave Where Laura Lay 788 The Author's Epitaph, Made by Himself 788 The History of the World 788 That Man Is, As It Were, a Little World: With a Digressio Touching Our Mortality 788 [Conclusion: On Death] 791	781 n
CHRISTOPHER MARLOWE (1564–1593) Hero and Leander 793	792
Hero and Leander 793 The Passionate Shepherd to His Love 813 The Tragical History of the Life and Death of Dr. Faustus	814