



THE NORTON ANTHOLOGY OF ENGLISH LITERATURE
Fifth Edition The Major Authors



The Norton Anthology of English Literature

FIFTH EDITION

THE MAJOR AUTHORS

M. H. Abrams, *General Editor*

CLASS OF 1916 PROFESSOR OF ENGLISH EMERITUS,
CORNELL UNIVERSITY



W · W · NORTON & COMPANY · New York · London

Copyright © 1987, 1975, 1968, 1962 by W. W. Norton & Company, Inc.
All rights reserved.

Printed in the United States of America

Fifth Edition

The text of this book is composed in Electra, with display type set in Bernhard Modern. Composition by Vail-Ballou. Manufacturing by R. R. Donnelley. Book design by Antonina Krass.

Since this page cannot legibly accommodate all the copyright notices, pages 2643-2645 constitute an extension of the copyright page.

Library of Congress Cataloging-in-Publication Data

The Norton anthology of English literature. The major authors.

A selection of writings of 34 authors from the 5th ed. of the 2-vol. Norton anthology of English literature, c1986

Bibliography: p.

Includes index.

1. English literature. I. Abrams, M. H. (Meyer Howard), 1912-

II. Norton anthology of English literature.

PR1109.N64 1987 820'.8 86-23646

ISBN 0-393-95562-1

ISBN 0-393-95563-X PBK.

W. W. Norton & Company Inc., 500 Fifth Avenue, New York, N.Y. 10110
W. W. Norton & Company Ltd., 10 Coptic Street, London WC1A 1PU



Preface

This anthology is a selection of the best and most characteristic writings of thirty-four major authors, reprinted (with a few exceptions noted below) from the fifth edition of the two-volume *Norton Anthology of English Literature*. It also includes a biographical and critical headnote for each author, as well as an introduction to each literary period which sets out the historical and social context and clarifies the relations of individual authors to earlier writings and to the literary and intellectual events of their own era.

The anthology has from its origins been based on the experience of its editors in actually teaching an introduction to English literature, and each edition has been tested by them in the classroom. They continue to be guided by the principles established for the first edition. These are: (1) that the selections make possible a study in some depth of the major British writers in verse and prose (exceptions are novelists and some dramatists whose major works are too long for inclusion); (2) that as many works as space allows be reprinted in their entirety, and that the representation be abundant enough to permit instructors to select from the total those authors and works that each one prefers to teach; (3) that the student be given the most reliable texts available, edited so as to make them readily accessible, and printed in a format that is easy to the hand and inviting to the eye; (4) that the introductions and glosses be adequate to free the student from dependence on reference books, so that the anthology may be read anywhere—in one's room, in a coffee lounge, on a bus, or under a tree; (5) that the anthology be comfortably portable, for if students won't bring the book to class, lectures are hindered and discussions made profitless.

A vital literary culture, however, is always on the move. The policy, accordingly, has been to provide periodic revisions designed to take advantage of improved texts, as well as to stay current with new developments in criticism, the changing interests of readers, and evolving cultural and intellectual concerns. It is now more than a decade since the last Major Authors edition, and two developments have made this an especially propitious time for a revision. First, the original editorial staff has been enlarged with a younger generation of women and men who have worked closely with the founding editors in preparing the present volume. In addition, the two parent volumes of the anthology have been redesigned and reset in a more readable type, thereby making it feasible to introduce extensive changes in the texts. As a result of these developments, the choice of selections has been carefully reconsidered, and the introductions, headnotes, and footnotes have been revised and in some instances totally rewritten.

In revising the Major Authors edition, we have benefited from a steady flow of suggestions by teachers and students, as well as from opinions about the works hitherto included, and proposals for additions or replacements, that were solicited from scores of teachers who use the anthology in their courses. The present volume is thus the product of an ongoing collaboration among editors, teachers, and students, in a way that ensures the inclusion of texts that instructors want to teach, and not simply those the editors have chosen for them. The anthology has

reached the limit of pages possible in a single volume. Some selections which, as our canvass revealed, were assigned infrequently or not at all have therefore had to be dropped, in order to make space for widely requested additions, or else for supplementing or completing works hitherto represented by more limited excerpts. An overview here of the more important innovations may help the instructor to appraise the opportunities that this new version provides.

One author who was little assigned, Thomas Carlyle, has been dropped, but has been replaced by four new authors, often requested, who greatly expand the range of voices, forms, and subjects contained in the anthology: Christopher Marlow (represented by *Dr. Faustus*), Elizabeth Barrett Browning (including extensive selections from *Aurora Leigh*, her equivalent of Wordsworth's *Prelude*), Virginia Woolf (three short stories, a critical essay, a selection from her trail-blazing *A Room of One's Own*, and an essential memoir), and Dylan Thomas. Some writings by E. B. Browning and Woolf, not in the two parent volumes, have been added to this Major Authors edition.

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 Old English text, to give the student a sense of the strong beat and emphatic alliteration of the original versification. Spenser's "Mutabilitie Cantos," which most teachers found too demanding for use in an introductory course, have been dropped; but the first Book of *The Faerie Queene* remains complete; October in *The Shepheard's Calendar* has been replaced by the more interesting *April*; and the sonnets from *Amoretti* have been reselected and expanded. In response to numerous requests, Shakespeare's *King Lear* has been replaced by *Henry IV, Part 1* (if supplementary plays are wanted, reliable texts are readily available in low-priced paperbacks), and some of Shakespeare's finest sonnets have been added, to make a total of twenty-nine. Donne and Jonson are better represented by revised and (especially for Jonson) expanded selections. Milton's *Samson Agonistes*, very rarely assigned, has been omitted, but *Paradise Lost* is now represented not only by the complete Books 1, 2, and 9, but also by the addition to our earlier selections of almost 900 lines from Books 4, 5, and 8 to fill out the narrative of Adam and Eve before and after the Fall.

An addition to the earlier selections from Book 3 of *Gulliver's Travels*, "A Voyage to Laputa," together with all of the other three books, now makes this masterpiece virtually complete. Pope's *Eloisa to Abelard* has been replaced by Part 3 of his *Essay on Criticism*, to supplement Parts 1 and 2. Samuel Johnson's eminently teachable *Rasselas*, we are glad to announce, is now entire, and Johnson's other writings have been supplemented by selections from the preface to his *Dictionary of the English Language* and a short anthology of its most celebrated definitions, as well as by two *Rambler* essays on literary subjects. The selections from Blake have been strengthened, and the short excerpts from *Jerusalem* have been replaced by the whole of his earlier "prophetic book," *Visions of the Daughters of Albion*, with its radical presentation, fascinating to students, of the parallels between black slavery and the sexual and social oppression of women. When in the last edition of this anthology we included Wordsworth's *Two-Part Prelude* of 1799, it was not available elsewhere; its ready accessibility now has made it possible to replace it by the addition of 1,400 lines to the author's final version of *The Prelude* in 1850. Books 1, 2, and 12 are now complete (it should be noted that the first and second books, together with the passage on "spots of time" in Book 12, incorporate almost all of the original *Two-Part Prelude*). The other books have also been supplemented, both to include Wordsworth's superlative passages—readily locatable, for selective assignment, by the invented subtitles that have been added to the table of contents—and to bring

out more adequately the overall design of Wordsworth's autobiography of imaginative crisis, recovery, and the discovery of his poetic vocation. Also added is the remarkable *Nutting*, originally planned to be incorporated in *The Prelude*. We have omitted Keats's fragmentary *Fall of Hyperion*, since it was almost never assigned, but have added two more of the remarkable letters that illuminate his life and his intellectual and poetic development.

The selections from Tennyson's *In Memoriam* have been improved, and *Maud* has been considerably augmented; the representation of Browning's dramatic monologues has been made more inclusive by the addition of *A Woman's Last Word* and *Karshish*; the selections from Hopkins have been strengthened, shifted back to their chronological position among the Victorians, and furnished with a new introduction. Hardy, Lawrence, and Auden have, we think, been improved. At the urgent request of many instructors we reprint, in place of shorter and lesser stories, the undisputed masterworks, Conrad's *Heart of Darkness* and Joyce's *The Dead*. We have also replaced fragmented selections from Samuel Beckett with a complete and characteristic drama, *Happy Days*. At the end of the volume, we have added two visual aids that will be useful to students—exterior and interior views of a London playhouse of Shakespeare's time, drawn especially for us by C. Walter Hodges, author of *The Globe Restored*, and a schematic drawing of the Ptolemaic universe. Finally, a new supplementary section, "Poems in Process," includes exact transcriptions of working drafts, letters, and early printed versions, to show the different ways in which ten poets, from Milton to Yeats and Lawrence, have worked their initial sketches into a final text. Such drafts, of great interest to students, may be used either in special sections of a course, or else referred to when teaching a poem in its final form; to facilitate the latter procedure, there is a footnote reference under each of the eleven poems in the body of the anthology for which earlier versions are made available.

In accord with the policy that students deserve the most accurate texts available, we continue to introduce improved versions of the works we reprint—in this volume, Wordsworth's *Ruined Cottage* and *The Prelude* from the Cornell Wordsworth; Shelley's texts from *Shelley's Poetry and Prose*, edited by Donald H. Reiman and Sharon B. Powers (Norton Critical Edition, 1977); Keats's poems from the edition by Jack Stillinger (Harvard University Press, 1978); and the poems of Gerard Manley Hopkins from the fourth edition edited by W. H. Gardner and N. H. MacKenzie (Oxford University Press). To ease a student's access to all the other texts, we have normalized spelling and capitalization according to modern usage. There are, however, two large-scale exceptions: (1) Texts are left in the original spelling if modernizing them would alter the meaning or meter, or would obscure distinctive features of the original. Thus the verse of Spenser and Hopkins and the prose of Keats's letters and of Joyce have been reproduced exactly, and only minor changes in his erratic punctuation have been made in the writings etched by Blake. Chaucer is reprinted in the original language; each word, however, has been spelled consistently in that form of its scribal variants that is closest to modern English. (2) We also leave unchanged the texts we have introduced from new or specially prepared editions: Wordsworth's *Ruined Cottage* and *Prelude*, and the verse and prose of Shelley and Keats.

The paired editors for each period have revised, and sometimes entirely rewritten, the introductory essays, headnotes, and footnotes, to take advantage of recent scholarship as well as to make the editorial materials as tersely and clearly informative as possible. We have minimized commentary that is interpretive rather than, in a very narrow sense, explanatory. It has, however, seemed unwise, in the instance of an especially problematic work or passage, to eliminate any guidance whatever to the student, on the ground that most teachers assign texts which

there is not time to discuss adequately—or sometimes to discuss at all—in class. What we undertake, in especially difficult instances, is to suggest possibilities in a way that does not foreclose independent judgment and that provides no more than a point of departure for lectures or dialogue in the classroom.

We retain other procedures that have proved useful in earlier editions. The various introductions, although succinct, eliminate any immediate need for supplementary books on the literary, political, and cultural history of England, or on the lives of individual authors. At the beginning of each introduction we list a few crucial dates by way of preliminary orientation to the student. After each work we cite (when known) the date of composition on the left and that of first publication on the right; in some instances the latter is followed by the date of a revised reprinting. The texts of Chaucer and Spenser, with their large proportion of archaic words, are glossed in the margin so that readers may assimilate the meanings without repeated 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, we provide a brief summary of its content, sometimes within the text but usually in a footnote; where the material makes it feasible, we also provide invented titles (bracketed in the text, and also listed in the table of contents) to identify the subject matter of the passages that have been included. Bibliographical guides at the end of the volume, arranged alphabetically, are provided for each author in the anthology. They have been revised and brought up to date, and are kept short, but include brief comments, so that students may know what writings are particularly adapted to their needs, whether for independent reading or as initial references for assigned essays.

The editors are deeply grateful to the hundreds of teachers, both in North America and on other continents, who helped us improve the parent volumes of the fifth edition; we cannot name them all, but each will recognize changes, in the major authors here represented, that he or she suggested. A separate acknowledgments page names (1) those instructors who told us specifically what they like to teach in their major-authors courses; and (2) special critics of the parent volumes. 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, and Carol Stiles. Our greatest debt is to two members of W. W. Norton and Company, Inc.—George P. Brockway, who first conceived this anthology and greatly aided its accomplishment, and John Benedict, who has been a superb editor and indispensable collaborator in all editions of this work. They have helped greatly to mitigate the chronic dilemmas in trying to represent, in a single volume, the major authors in the incomparably rich and diverse heritage of English literature.

M. H. ABRAMS



Acknowledgments

The following instructors were of especial help in telling us what they teach in their major-authors courses: Nathaniel B. Atwater (Southeastern Massachusetts University); Christopher Baker (Lamar University); R. M. Bedell (Virginia Military Institute); Kenneth Bleeth (Connecticut College); Harry Boardmore (University College of Cape Breton); Kristin Brady (University of Western Ontario); Matthew C. Brennan (Indiana State University); Ursula Carfague (Montgomery County Community College); Janice Carlisle (Washington University); Charles W. Carter (Shepherd College); Howard Cole (University of Illinois); Richard J. Dircks (St. John's University); Roman Dubinski (University of Waterloo); Anthony Farrow (St. Bonaventure University); W. Craig Ferguson (Queen's University); Susan Fox (Queens College); John L. Gaunt (West Chester University); Allan J. Gedalof (University of Western Ontario); Thomas B. Gentry (Virginia Military Institute); Marilyn Georgas (Lamar University); Carolyn Hample (University of Winnipeg); John Mark Heumann (Lamar University); Claude Hunsberger (West Chester University); Glenn James (Florida Southern College); Emily Jensen (Lycoming College); Wayne R. Kime (Fairmont State College); Elaine Kleiner (Indiana State University); Raymond Lott (Florida Southern College); M. MacDonald (Mount Allison University); H. R. MacGallum (University of Toronto); R. G. MacGregor (Dalhousie University); Richard Matlak (College of the Holy Cross); Philip Milner (St. Francis Xavier University); Anne B. Morgan (Fairmont State College); Louise Murdy (Winthrop College); David Nelson (Bates College); Steven Olson (University of Illinois); Dorothy Parker (University of Toronto); A. H. de Quehen (University of Toronto); Stanley Rich (University of South Carolina at Aiken); Michael Shea (Southern Connecticut State University); Michael Shelden (Indiana State University); William W. E. Slights (University of Saskatchewan); Charles H. Vivian (Bentley College); David Ward (University of Pittsburgh at Johnston); Mallory Young (Tarleton State University); Gwendolyn Ziemann (Florida Southern College).

Among our many critics, advisers, and friends, the following were of especial help in providing critiques of particular periods or of the anthology as a whole, or assisted in preparing texts and editorial matter: Paul Alpers (University of California, Berkeley); Lisa Miller Barnes (Queen's University); W. J. Barnes (Queen's University); Stephen A. Barney (University of California, Irvine); David Bevington (University of Chicago); Mary Carruthers (University of Illinois at Chicago); Paul Christianson (Queen's University); R. W. Crump (Louisiana State University); Eugene R. Cunnar (New Mexico State University); Seamus Deane (University College, Dublin); Hubert English, Jr. (University of Michigan); Robert Essick (University of California, Riverside); Barbara C. Ewell (University of Mississippi); Robert D. Fulk (Indiana University); Paul Gabriner (University of Amsterdam); Nancy M. Goslee (University of Tennessee); Donald J. Gray (Indiana University); A. C. Hamilton (Queen's University); Carolyn C. Heilbrun (Columbia University); James R. Kincaid (University of Colorado, Boulder); Hugh Maclean (State University of New York at Albany); Kevin J. McManus (College

of William and Mary); Juliet McMaster (University of Alberta); Phillip L. Marcus (Cornell University); Ruth Perry (Massachusetts Institute of Technology); Jonathan Post (University of California, Los Angeles); Stephen Prickett (The Australian National University); John R. Reed (Wayne State University); David G. Riede (University of Rochester); James Rieger (University of Rochester); Sue Sandera Rummel (State University of New York at Canton); Harry Rusche (Emory University); Peter Sabor (Queen's University); Daniel Schwarz (Cornell University); Ronald A. Sharp (Kenyon College); Elain Showalter (Rutgers University); Sandra Siegel (Cornell University); Pincus Silverman (El Centro College); John Tinkler (University of Sydney); and Joseph Viscomi (University of North Carolina at Chapel Hill).



Contents

PREFACE	xxv
ACKNOWLEDGMENTS	xxix
 The Middle Ages (to ca. 1485)	 1
Medieval English	12
Old and Middle English Prosody	17
BEOWULF	19
The Last Survivor's Speech in Old English with Verse Translation	23
Beowulf	25
 GEOFFREY CHAUCER (ca. 1343–1400)	 72
THE CANTERBURY TALES	76
The General Prologue	79
The Miller's Tale	100
The Introduction	100
The Tale	102
The Wife of Bath's Prologue and Tale	117
The Prologue	117
The Tale	137
The Pardoner's Prologue and Tale	147
The Introduction	147
The Prologue	148
The Tale	151
The Epilogue	162
The Nun's Priest's Tale	163
The Parson's Tale	178
The Introduction	178
Chaucer's Retraction	180
 SIR GAWAIN AND THE GREEN KNIGHT (ca. 1375–1400)	 181

The Sixteenth Century (1485-1603)	239
EDMUND SPENSER (1552-1599)	260
The Shepheardes Calender	261
To His Booke	262
Aprill	263
The Faerie Queene	269
A Letter of the Authors	270
Book I	274
Amoretti	
Sonnet 1 ("Happy ye leaves when as those lilly hands")	416
Sonnet 34 ("Lyke as a ship that through the ocean wyde")	416
Sonnet 37 ("What guyle is this, that those her golden tresses")	416
Sonnet 54 ("Of this worlds theatre in which we stay")	417
Sonnet 64 ("Comming to kisse her lyps (such grace I found")	417
Sonnet 65 ("The doubt which ye misdeeme, faire love, is vaine")	418
Sonnet 67 ("Lyke as a huntsman, after weary chace")	418
Sonnet 68 ("Most glorious Lord of lyfe, that on this day")	418
Sonnet 74 ("Most happy letters framed by skillful trade")	419
Sonnet 75 ("One day I wrote her name upon the strand")	419
Sonnet 79 ("Men call you fayre, and you doe credit it")	419
Epithalamion	420
CHRISTOPHER MARLOWE (1564-1593)	431
The Tragical History of the Life and Death of Dr. Faustus	433
WILLIAM SHAKESPEARE (1564-1616)	484
SONGS FROM THE PLAYS	487
Under the Greenwood Tree	487
Blow, Blow, Thou Winter Wind	487
It Was a Lover and His Lass	488
Oh Mistress Mine	488
Fear No More the Heat o' the Sun	489
Full Fathom Five	489
Where the Bee Sucks, There Suck I	490
SONNETS	
3 ("Look in thy glass, and tell the face thou viewest")	490
12 ("When I do count the clock that tells the time")	490
15 ("When I consider every thing that grows")	491
18 ("Shall I compare thee to a summer's day?")	491
19 ("Devouring Time, blunt thou the lion's paws")	492

20 ("A woman's face with Nature's own hand painted")	492
29 ("When, in disgrace with fortune and men's eyes")	493
30 ("When to the sessions of sweet silent thought")	493
35 ("No more be grieved at that which thou hast done")	494
55 ("Not marble, nor the gilded monuments")	494
60 ("Like as the waves make towards the pibbled shore")	495
65 ("Since brass, nor stone, nor earth, nor boundless sea")	495
71 ("No longer mourn for me when I am dead")	495
73 ("That time of year thou mayst in me behold")	496
87 ("Farewell: thou are too dear for my possessing")	496
94 ("They that have power to hurt and will do none")	497
97 ("How like a winter hath my absence been")	497
106 ("When in the chronicle of wasted time")	498
107 ("Not mine own fears, nor the prophetic soul")	498
116 ("Let me not to the marriage of true minds")	499
126 ("O thou, my lovely boy, who in thy power")	499
128 ("How oft when thou, my music, music play'st")	500
129 ("Th' expense of spirit in a waste of shame")	500
130 ("My mistress' eyes are nothing like the sun")	500
135 ("Whoever hath her wish, thou hast thy Will")	501
138 ("When my love swears that she is made of truth")	501
144 ("Two loves I have of comfort and despair")	502
146 ("Poor soul, the center of my sinful earth")	502
147 ("My love is a fever, longing still")	503

The First Part of King Henry the Fourth 503

The Early Seventeenth Century (1603–1660) 575

JOHN DONNE (1572–1631) 586

The Good-Morrow	589
Song ("Go and catch a falling star")	590
The Undertaking	590
The Sun Rising	591
The Indifferent	592
The Canonization	593
Air and Angels	594
Break of Day	595
A Valediction: Of Weeping	596
Love's Alchemy	597
The Flea	597
A Nocturnal upon St. Lucy's Day, Being the Shortest Day	598
The Apparition	600
A Valediction: Forbidding Mourning	600

The Ecstasy	601	
The Funeral	604	
The Blossom	604	
The Relic	606	
A Lecture Upon the Shadow	607	
Elegy 16. On His Mistress	607	
Elegy 19. Going to Bed	609	
Satire 3, Religion	610	
Holy Sonnets	614	
1 ("Thou hast made me, and shall thy work decay?")		614
5 ("I am a little world made cunningly")	614	
7 ("At the round earth's imagined corners, blow")		615
9 ("If poisonous minerals, and if that tree")	615	
10 ("Death, be not proud, though some have called thee")	616	
13 ("What if this present were the world's last night?")		616
14 ("Batter my heart, three-personed God; for you")		616
17 ("Since she whom I loved hath paid her last debt")		617
18 ("Show me, dear Christ, thy spouse so bright and clear")	617	
Good Friday, 1613. Riding Westward	618	
A Hymn to Christ, at the Author's Last Going into Germany	619	
Hymn to God My God, in My Sickness	620	
A Hymn to God the Father	621	
Devotions upon Emergent Occasions	622	
Meditation 17	622	
BEN JONSON (1572-1637)		623
To My Book	625	
On Something, That Walks Somewhere	626	
To William Camden	626	
On My First Daughter	626	
On My First Son	627	
To John Donne	627	
On Don Surly	628	
On Giles and Joan	628	
To Lucy, Countess of Bedford, with Mr. Donne's Satires		629
Inviting a Friend to Supper	629	
Epitaph on Salomon Pavy, a Child of Queen Elizabeth's Chapel	630	
Epitaph on Elizabeth, L. II.	631	
To Penshurst	632	
Song: To Celia	634	
To Heaven	635	
In the Person of Womankind	635	
My Picture Left in Scotland	636	

To the Immortal Memory and Friendship of that Noble Pair, Sir Lucius Cary and Sir H. Morison	637
Slow, Slow, Fresh Fount	641
Queen and Huntress	642
Still to Be Neat	642
Though I Am Young	643
To the Memory of My Beloved, the Author, Mr. William Shakespeare, and What He Hath Left Us	643
Ode to Himself	645

JOHN MILTON (1608-1674) 647

On Shakespeare	649
L'Allegro	650
Il Penseroso	654
Lycidas	658
Areopagitica	664
SONNETS	675
How Soon Hath Time	675
When I Consider How My Light Is Spent	676
On the Late Massacre in Piedmont	676
Methought I Saw My Late Espoused Saint	677
Paradise Lost	677
Book 1	679
Book 2	700
Book 3	725
[The Invocation, the Council in Heaven, and the Conclusion of Satan's Journey]	725
Book 4	740
[Satan's Entry into Paradise; Adam and Eve in Their Bower of Bliss]	740
Book 5	758
[Eve's Dream: Trouble in Paradise]	758
[A Visit with the Angel: The Scale of Nature]	761
[Book 6. Summary]	765
Book 7	765
[The Invocation]	765
Book 8	767
[Adam Describes His Own Creation, and That of Eve; Having Repeated His Warning, the Angel Departs]	767
Book 9	776
Book 10	804
[Consequences of the Fall]	805
[Adam, Eve, and the First Steps to Redemption]	809
[Book 11. Summary]	818
Book 12	819
[The Departure from Eden]	819

The Restoration and the Eighteenth Century (1660–1798)

825

JOHN DRYDEN (1631–1700)

847

Song from *Marriage à la Mode* 849

Absalom and Achitophel: A Poem 850

Mac Flecknoe 876

To the Memory of Mr. Oldham 882

A Song for St. Cecilia's Day 883

Epigram on Milton 885

CRITICISM 885

An Essay of Dramatic Poesy 886

[Shakespeare and Ben Jonson Compared] 886

A Discourse Concerning the Original and Progress of Satire 888

[The Art of Satire] 888

The Preface to *Fables Ancient and Modern* 889

[In Praise of Chaucer] 889

JONATHAN SWIFT (1667–1745)

890

A Description of a City Shower 893

Verses on the Death of Dr. Swift 895

A Tale of a Tub 906

A Digression Concerning the Original, the Use, and
Improvement of Madness in a Commonwealth 906

Gulliver's Travels 915

A Letter from Captain Gulliver to His Cousin Sympson 917

The Publisher to the Reader 920

Part 1. A Voyage to Lilliput 921

Part 2. A Voyage to Brobdingnag 964

Part 3. A Voyage to Laputa, Balnibarbi, Glubbdubdrib,

Luggnagg, and Japan 1012

[The Flying Island of Laputa] 1012

[The Academy of Lagado] 1018

[The Struldbruggs] 1021

Part 4. A Voyage to the Country of the Houyhnhnms 1027

A Modest Proposal 1078

ALEXANDER POPE (1688–1744)

1085

An Essay on Criticism 1090

Part 1 1090

Part 2 1095

Part 3 1103

The Rape of the Lock 1108

Ode on Solitude 1128

Epistle to Miss Blount	1129	
An Essay on Man	1130	
Epistle 1. Of the Nature and State of Man, with Respect to the Universe	1131	
Epistle 2. Of the Nature and State of Man with Respect to Himself, as an Individual	1138	
Epistle 2. To a Lady	1138	
Epistle to Dr. Arbuthnot	1146	
The Dunciad	1157	
Book the Fourth	1157	
[The Educator]	1159	
[The Carnation and the Butterfly]	1160	
[The Triumph of Dulness]	1162	
SAMUEL JOHNSON (1709–1784)		1164
The Vanity of Human Wishes	1167	
On the Death of Dr. Robert Levet	1176	
Translation of Horace, <i>Odes</i> , Book 4.7	1177	
The History of Rasselas, Prince of Abyssinia	1178	
Rambler No. 4. [On Fiction]	1252	
Rambler No. 60. [Biography]	1256	
A Dictionary of the English Language	1259	
Preface	1260	
[Some Definitions: A Small Anthology]	1264	
The Preface to Shakespeare	1266	
[Shakespeare's Excellence. General Nature]	1266	
[Shakespeare's Faults. The Three Dramatic Unities]	1270	
[Henry IV]	1276	
LIVES OF THE POETS		
Cowley	1277	
[Metaphysical Wit]	1277	
Milton	1279	
[Lycidas]	1279	
[L'Allegro. Il Penseroso]	1280	
[Paradise Lost]	1282	
Pope	1288	
[Pope's Intellectual Character. Pope and Dryden Compared]	1288	
The Romantic Period (1798–1832)		1293
WILLIAM BLAKE (1757–1827)		1312
POETICAL SKETCHES	1316	
To Spring	1316	

To the Evening Star	1317	
Song ("How sweet I roam'd")	1317	
To the Muses	1318	
All Religions Are One	1319	
There Is No Natural Religion [a]	1319	
There Is No Natural Religion [b]	1320	
SONGS OF INNOCENCE	1321	
Introduction	1321	
The Ecchoing Green	1322	
The Lamb	1322	
The Little Black Boy	1323	
The Chimney Sweeper	1324	
The Divine Image	1324	
Holy Thursday	1325	
Nurse's Song	1326	
Infant Joy	1326	
SONGS OF EXPERIENCE	1327	
Introduction	1327	
Earth's Answer	1327	
The Clod & the Pebble	1328	
Holy Thursday	1329	
The Chimney Sweeper	1329	
Nurse's Song	1329	
The Sick Rose	1330	
The Tyger	1330	
My Pretty Rose Tree	1331	
Ah Sun-Flower	1331	
The Garden of Love	1331	
London	1332	
The Human Abstract	1333	
Infant Sorrow	1333	
A Poison Tree	1334	
To Tirzah	1334	
A Divine Image	1335	
The Book of Thel	1335	
Visions of the Daughters of Albion	1340	
The Marriage of Heaven and Hell	1348	
A Song of Liberty	1361	
POEMS FROM BLAKE'S NOTEBOOK	1362	
Mock on, Mock on, Voltaire, Rousseau	1362	
Never Pain to Tell Thy Love	1363	
I Askèd a Thief	1363	
And Did Those Feet	1364	
A Vision of the Last Judgment	1364	