

The Norton Anthology

ENGLISH LITERATURE



Sixth Edition • Volume 2



The Norton Anthology of English Literature

SIXTH EDITION

VOLUME 2

—

M. H. Abrams, *General Editor*

CLASS OF 1916 PROFESSOR OF ENGLISH EMERITUS,
CORNELL UNIVERSITY



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

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Printed in the United States of America

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

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Library of Congress Cataloging-in-Publication Data

The Norton anthology of English literature / M. H. Abrams, general
editor.—6th ed.

p. cm.

Includes index.

1. English literature. I. Abrams, M. H. (Meyer Howard), 1912–
PR1109.N6 1993

820.8—dc20

92-40016

ISBN 0-393-96289-X (V.2 cl)

ISBN 0-393-96290-3 (V.2 pa)

W. W. Norton & Company, Inc., 500 Fifth Avenue, New York, N.Y. 10110

W. W. Norton & Company Ltd., 10 Coptic Street, London WC1A 1PU

1234567890



Preface to the Sixth Edition

This anthology is designed for the indispensable courses that introduce students to the unparalleled excellence and variety of English literature. Its criteria remain those announced in the original edition: (1) that the works selected make possible a study in depth of the achievements by the major 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 inviting to the eye; (4) that introductions, glosses, and other informative materials be adequate to free the student from dependence on reference books, 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 editor, while subject to agreed-upon guidelines, be allowed to keep his or her distinctive voice; (6) 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.

A vital literary culture, however, is always on the move. Our policy has therefore been to provide periodic revisions that will take advantage of newly recovered or better-edited texts, stay in touch with scholarly discoveries and the altering interests of readers, and keep the anthology within the mainstream of contemporary critical and intellectual concerns. In preparing this sixth edition, we continue to benefit from the steady flow of voluntary corrections and suggestions proposed by students, as well as teachers, who view the anthology with a loyal but critical eye. And we have again solicited and received detailed information on the works actually assigned, proposals for deletions and additions, and suggestions for improving the editorial matter, from over 150 reviewers from around the world, almost all of them teachers who use the book in a course. In its evolution, then, *The Norton Anthology of English Literature* has been the product of an ongoing collaboration among its editors, teachers, and students. It is sometimes claimed that the editors of the anthology simply reproduce, or even help establish, the traditional "canon" of English literature. The facts are, however, that the writers and works in this collection have been selected, and then winnowed, by a running consensus of its users, and that the continuing desirability of these texts is attested by the number of teachers who choose to assign them, year after year, to their students.

This anthology had its genesis in a course that was devised and taught at Cornell University by two of its editors, M. H. Abrams and David Daiches. One of its continuing strengths is that both the first generation of editors and the younger group that was added while the fifth edition was being prepared have had long experience in teaching introductory courses in English literature. Each revised edition therefore benefits from the editors' familiarity with works that stand the test of classroom use. For the present edition, we have reconsidered and revised all the earlier introductions and notes, and totally rewritten some of them. Some texts, which our canvass of teachers showed to be assigned infrequently or not at all, have been replaced by others that were more in demand.

A cardinal innovation in this sixth edition is the use of a larger trim size that makes for a more readable page and allows the volume, even in its middle section,

to open out and to stay flat. Another advantage of this altered format is that it makes possible a number of added texts, without requiring more pages or affecting the portability of each volume. Some of these additions are in response to the changing interests of teachers. For example, we have continued to increase the number of women writers, as well as to enlarge the selections by some of the women included in earlier editions. There are now forty female authors represented in the two volumes. Texts that have been added include Aphra Behn's *Oroonoko* and Virginia Woolf's *A Room of One's Own*, both in their entirety. Also, the inclusion of works by Nadine Gordimer, the South African writer of prose fiction, and Fleur Adcock, the New Zealand poet, extends the geographical reach of the anthology, so that with this edition it reflects even more the international nature of literature in English.

Another type of added material consists of writings especially useful for teachers who present literary texts in their intellectual, political, and cultural contexts; this type includes a selection from Sir Walter Raleigh's *Discovery of the large, rich, and beautiful Empire of Guiana* and Thomas Hariot's observations about the native Americans in his *Brief and True Report of the Newfound Land of Virginia*; Francis Bacon's *Of Plantations*; pungent pieces from radical pamphleteers of the seventeenth-century Commonwealth, Gerrard Winstanley and Abiezer Coppe; and writings by Coventry Patmore and Harriet Martineau in the Victorian section "The Woman Question."

It should be stressed that the expanded range of concerns and the diversity of critical viewpoints that such innovations make possible have not been achieved by cutting the space consigned to the more traditional authors. In fact, the new format has made it possible to make substantial additions to some of these authors, including Spenser, Shakespeare, Jonson, Scott, and Byron.

The anthology fully represents English poetry in its major writers, forms, and genres. It also includes enough plays to provide a comprehensive overview of the evolution of English drama. There are twelve plays in volume 1, ranging from three medieval dramas to Congreve's *Way of the World*; notable among them is Shakespeare's *King Lear*, restored in the sixth edition in response to widespread demand. There are seven plays in volume 2, ranging from Byron's closet drama *Manfred* to contemporary works by Beckett, Pinter, and Stoppard. The greatest challenge, of course, with the space available in a general anthology, is to represent adequately the genre of prose fiction. Our solution has been to make available texts that show the development of narrative techniques and style, from Sidney's *Arcadia* and Lyly's *Euphues* through Swift's *Gulliver's Travels* and Johnson's *Rasselas* to Joyce's *Ulysses* and *Finnegans Wake*, and to include also a great number and variety of complete short works of prose fiction from Mary Shelley on, as well as such longer works as Conrad's *Heart of Darkness* and Joyce's *The Dead*. To all these texts the altered format has now made it possible to add Sir Walter Scott's remarkable tale *The Two Drovers*, as well as short stories by Katherine Mansfield and Nadine Gordimer and a largely self-contained section from book 1 of George Eliot's *The Mill on the Floss*.

With this sixth edition, we also inaugurate a set of volumes, the Norton Anthology Editions, that make it possible to obtain inexpensively the full-length novels most in demand as supplements to volume 2 of the anthology. Our questionnaires showed these novels to be Jane Austen's *Pride and Prejudice*, Emily Brontë's *Wuthering Heights*, Charlotte Brontë's *Jane Eyre*, and Charles Dickens' *Hard Times*. Each Norton Anthology Edition includes the text, footnotes, and bibliography of the Norton Critical Edition of the novel, together with a short introduction by an editor of *The Norton Anthology of English Literature*, and is designed to match the anthology proper. Information for ordering the Norton Anthology Editions may be obtained from the publisher.

It may be helpful to teachers familiar with previous editions of this anthology to list the texts that have been added to the present edition.

The Middle Ages. William Langland's *Piers Plowman*, the greatest medieval achievement outside the works of Chaucer, has been augmented by sections from Passus 5 and from the C-text of the poem, as well as by the whole of Passus 6. In response to a number of requests, the Chester play of *Noah's Flood* has replaced the York *Crucifixion*, to stand with *The Second Shepherds' Play* and *Everyman* as representative of medieval drama. Selections have also been added from the revelations of the visionary anchoress Julian of Norwich, while the lively writings by Margery Kempe have been supplemented by her account of a visit to Julian, and two new pieces have been added to the section of "Popular Ballads."

The Sixteenth Century. Shakespeare's *King Lear* has been re-introduced in this edition. According to the usual practice of scholars, we present the familiar composite text based primarily on the First Folio of 1623, with approximately three hundred lines added from the quarto of 1608. The principal additions from the quarto, however, have been marked by unobtrusive angle brackets, for the convenience of teachers who may wish to discuss the much-debated theory that the folio and quarto texts were written by Shakespeare as separate and integral versions of the play. We replace the B text (1616) of Marlowe's *Doctor Faustus* with Roma Gill's edition based on the A text of 1604, in the opinion that the earlier text is less likely to include scenes interpolated by writers other than Marlowe. To the complete book 1 of Spenser's *Faerie Queene* and the copious selections from book 3 (the story of the female warrior-knight Britomart) there is now added Spenser's description in book 2 of the sensual enticements of the Bower of Bliss. There are new lyrics and sonnets by Wyatt, Shakespeare, Gascoigne, Daniel, and Greville. Selections from Raleigh's account of the discovery of Guiana and from Hariot's *Report of the Newfound Land of Virginia* have been newly included, in response to increasing interest in the literary ramifications of travelers' accounts of the land and native peoples of the New World. Additions have also been made to the prose selections from Sidney's *Arcadia* and *Defence of Poesy*, from Hoby's translation of Castiglione's *Courtier* (the section on *sprezzatura*, "grace"), and from Hooker's *Ecclesiastical Polity*. The representations of Queen Elizabeth and Aemilia Lanyer have been increased, and another woman author added, the countess of Pembroke.

The Early Seventeenth Century. New to this section are the ten lyrics constituting Ben Jonson's *A Celebration of Charis*, as well as a selection from his critical writings, *Timber: or Discoveries*. Two items have been added to the poems of Henry Vaughan, and a passage added to the selections from Robert Burton's *Anatomy of Melancholy*. Also new is Francis Bacon's *Of Plantations*. The poems by Lady Mary Wroth have been substantially increased, and three women writers added: Margaret Cavendish, Katherine Philips, and Lucy Hutchinson. Hutchinson is reprinted in the new section "Voices of the War"; to this section have also been added two writers of powerful political and religious prose, Gerrard Winstanley, the Digger (that is, a Christian communist), and Abiezer Coppe, the Ranter (that is, an anarchic pantheist).

The Restoration and the Eighteenth Century. The principal addition is the entire text, especially edited for the anthology by Joanna Lipking, of *Oroonoko*, written by Aphra Behn, the first professional woman of letters, and remarkable for its early representation of a plantation in the new sugar colony of Surinam and for its choice, as its larger-than-life tragic hero, of a black male slave. In the texts of this period, the section from Samuel Johnson's *Preface to Shakespeare* on *King Lear* has been added to the earlier section on *Henry IV*, so that we have Johnson's comments on both the Shakespeare plays in the anthology.

The Romantic Period. A major addition is nine of Lord Byron's incomparable letters and one significant journal entry; also, that poet's *On this day I complete my thirty sixth year* has been added to his poems. The selections from Sir Walter Scott have been enlarged by his fine short story *The Two Drovers*, as well as by two new poems. To the section "Romantic Lyric Poets" have been added Anna Laetitia

Barbauld, Charlotte Smith, William Lisle Bowles, Joanna Baillie, and Felicia Dorothea Hemans.

The Victorian Age. The selections from Elizabeth Barrett Browning's *Aurora Leigh*, whose critical reputation continues to grow, have been almost doubled. Several sections from *Praeterita*, John Ruskin's autobiography, are new here, as is Oscar Wilde's *The Critic as Artist*. And to George Eliot's essay *Margaret Fuller and Mary Wollstonecraft* have been added the first five chapters of her *Mill on the Floss*—a rounded section on Maggie Tulliver's girlhood that begins and ends with a meditation by the retrospective narrator; this section constitutes a literary link between the remembrance of things past in Wordsworth and in that fervent admirer of *The Mill on the Floss* Marcel Proust. The many poems earlier reprinted from Christina Rossetti have been supplemented by her engaging *Promises Like Pie-Crust*. Also, the much-assigned portion of "Victorian Issues" on "The Woman Question" has been enlarged to include selections from Coventry Patmore's *The Angel in the House* and Harriet Martineau's *Autobiography*.

The Twentieth Century. Virginia Woolf's *A Room of One's Own*, a cornerstone of feminist criticism, is now reprinted in its entirety; in addition, Woolf's short story *The Legacy* has been added, to make up a body of selections appropriate to a major English writer. The writer of prose fiction Nadine Gordimer and the poet Fleur Adcock are now included in this period; Katherine Mansfield is now represented by a second story, the famed *Garden-Party*, and George Orwell's *Shooting an Elephant* joins his *Politics and the English Language*. Finally, there are additional poems by Philip Larkin and Seamus Heaney.

Editorial Procedures

In each literary period, the anthology presents, in the order of their birth dates, the writers in prose and verse, and the works of each writer in the order of their first publication. Departures from this order are in instances when it has seemed useful to group selected authors or themes under headings such as "Romantic Lyric Poets" or "Poetry of World War I." It should be noted that the abundance and variety of the included texts make feasible not only a chronological approach to English authors but also generic or topical modes of organizing either the course as a whole or discussion sections and seminars. Diverse ways of using the materials included in the anthology are discussed, together with many other subjects, in the course guide *Teaching with "The Norton Anthology of English Literature,"* written by Alfred David, one of the editors of the anthology. Professor David has revised his acclaimed guide to take into account the expanded possibilities of the sixth edition. A copy may be obtained on request to the publisher.

In accord with our policy that students, no less than scholars, deserve the most accurate available texts, we continue to introduce improved versions of the materials in the anthology. In this edition, for example, we have taken the texts of Lord Byron from Jerome J. McGann's edition of Byron's *Complete Poetic Works* (Oxford, 1980 ff.). To ease students' access to the texts, we have normalized spelling and capitalization according to modern usage. There are, however, two large 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 Carlyle, Joyce, and Shaw have been reproduced exactly. Only minor changes in the author's 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 closest to modern English. (2) We also leave virtually unaltered texts for which we use specially edited versions (iden-

tified 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 editors for each period have revised the introductory essays, headnotes, and footnotes in order to take advantage of recent scholarship. As in previous editions, the editors make 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 that 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 suggestion or 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 other 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 instances when parts of a work have had to be omitted, that fact is indicated by the word *From* before the title, and the omissions are 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. To facilitate a teacher's discovery of what parts of a text are available, we also provide, when 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.

Each volume of the anthology includes an appended section, "Poems in Process," which reproduces from manuscripts and printed texts the genesis and evolution of a number of poems whose final form is printed in that volume; footnotes in the text proper identify those poems whose composition is reproduced in this section.

The bibliographical guides at the end of each volume have been revised and brought up to date; each has been compiled and annotated with the particular needs of students in view, to encourage them to pursue writers and topics on their own initiative as well as to serve as references for assigned essays. Both volumes contain a helpful section on "Poetic Forms and Literary Terminology," as well as brief appendices, prepared by Robert M. Adams, on the intricacies of the money, the baronage, and the religious sects of England. New to the baronage appendix is a table of the royal lines of England and Great Britain. We draw attention also to two useful illustrations at the end of volume 1—a schematic drawing of the Ptolemaic universe, and a sketch of the exterior and interior of an Elizabethan theater, drawn for the anthology by C. Walter Hodges, author of *The Globe Restored*.

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 Norton Anthology of English Literature*; 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 were of special assistance with respect to some of the editorial materials.

The publishers, in turn, would like to express their thanks to Jennifer Di Toro, Marian Johnson, Anna Karvellas, John Mardirosian, Diane O'Connor, Nancy Palmquist, Julia Reidhead, and Johanna Vondeling. Once again the editors wish to acknowledge their debt to George P. Brockway, who as president of W. W. Norton and Company conceived and helped design the early editions of the anthology, and their debt also to his successor, Donald Lamm, who has participated vigorously in planning the last two editions. Barry Wade, of W. W. Norton and Company, has been an expert, firm, yet tactful mentor and guide in accomplishing the sixth edition. All these friends have helped us to solve, or at least to mitigate, the chronic dilemmas of trying to represent, justly, accurately, and in only two volumes, the scope and variety of the world's heritage of English literature.

The editors present these volumes as a memorial to the late John Benedict, one of the great and creative editors of our time. As in-house supervisor of *The Norton Anthology of English Literature*, he was constantly, intimately, and effectively involved in every aspect of its making, from the early stages of the first edition to the early stages of the sixth edition.

M. H. ABRAMS



Acknowledgments

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 else 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 (New York University); Paul Christianson (Queen's University); Lawrence M. Clopper (Indiana University); R. W. Crump (Louisiana State University); Eugene R. Cunnar (New Mexico State University); Seamus Deane (University College, Dublin); Jennifer Di Toro (Oxford University); Hubert English, Jr. (University of Michigan); Robert Essick (University of California, Riverside); Barbara C. Ewell (Loyola University); W. Craig Ferguson (Queen's University); Robert D. Fulk (Indiana University); Paul Gabriner (University of Amsterdam); Nancy M. Goslee (University of Tennessee); Donald J. Gray (Indiana University); Isobel Grundy (University of Alberta); A. C. Hamilton (Queen's University); Elizabeth Hanson (Queen's University); Richard Haswell (Washington State University); Carolyn G. Heilbrun (Columbia University); Mary Jacobus (Cornell University); Carol Kaske (Cornell University); James R. Kincaid (University of Southern California); Joanna Lipking (Northwestern University); Norman H. MacKenzie (Professor Emeritus, Queen's University); Hugh Maclean (Professor Emeritus, State University of New York at Albany); Phillip L. Marcus (Cornell University); Kevin J. McManus (College of William and Mary); Juliet McMaster (University of Alberta); Janice Haney Peritz (Queens College, City University of New York); 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); W. Edson Richmond (Indiana University); David G. Riede (University of Rochester); James Rieger (Late of the University of Rochester); Sue Sandera Rummel (State University of New York at Canton); Harry Rusche (Emory University); Peter Sabor (Queen's University); Paul Sawyer (Bradley University); Daniel Schwarz (Cornell University); Ronald A. Sharp (Kenyon College); Elaine Showalter (Princeton University); Sandra Siegel (Cornell University); Pincus Silverman (El Centro College); Paul Stevens (Queen's University); Marta Straznicky (Queen's University); Gordon Teskey (Cornell University); John Tinkler (University of Sydney); Joseph Viscomi (University of North Carolina at Chapel Hill); and Gernot Wieland (University of British Columbia).



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