

THE LONGMAN ANTHOLOGY

BRITISH LITERATURE



VOLUME ONE

The Longman Anthology of British Literature



David Damrosch
General Editor

VOLUME 1

THE MIDDLE AGES

Christopher Baswell *and* Anne Howland Schotter

THE EARLY MODERN PERIOD

Constance Jordan *and* Clare Carroll

THE RESTORATION AND THE 18TH CENTURY

Stuart Sherman



LONGMAN

An imprint of Addison Wesley Longman, Inc.

New York • Reading, Massachusetts • Menlo Park, California • Harlow, England
Don Mills, Ontario • Sydney • Mexico City • Madrid • Amsterdam

Editor-in-Chief: *Patricia Rossi*
Senior Editor: *Lisa Moore*
Development Editor: *Mark Getlein*
Senior Marketing Manager: *John Holdcroft*
Supplements Editor: *Donna Campion*
Project Coordination and Text Design: *York Production Services*
Cover Designer: *Kay Petronio*
Cover Design Manager: *Nancy Danahy*
On the Cover: *Frontispiece to The Book of Kells, Irish (vellum), late 8th century, MS 58 f.291v, Trinity College, Dublin.*
Photo Researcher: *Julie Tesser*
Full Service Production Manager: *Valerie Zaborski*
Publishing Services Manager: *Al Dorsey*
Senior Print Buyer: *Hugh Crawford*
Electronic Page Makeup: *York Production Services*
Printer and Binder: *R.R. Donnelley and Sons Company*
Cover Printer: *The Lehigh Press, Inc.*

For permission to use copyrighted material, grateful acknowledgment is made to the copyright holders on pages 2951–2953, which are hereby made part of this copyright page.

Library of Congress Cataloging-in-Publication Data

The Longman anthology of British literature / David Damrosch, general editor.

p. cm.

Includes bibliographical references and indexes.

Contents: v. 1. The Middle Ages / Christopher Baswell and Anne Howland Schotter. The early modern period / Constance Jordan and Clare Carroll. The Restoration and the 18th century / Stuart Sherman — v. 2. The romantics and their contemporaries / Susan Wolfson and Peter Manning. The Victorian age / Heather Henderson and William Sharpe. The twentieth century / Kevin Dettmar and Jennifer Wicke.

ISBN 0-321-01173-2 (v. 1). — ISBN 0-321-01174-0 (v. 2)

1. English literature. 2. Great Britain—Literary collections.

I. Damrosch, David.

PR1109.L67 1998

820.8—dc21

98-4325

CIP

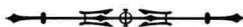
Copyright © 1999 by Addison-Wesley Educational Publishers Inc.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. Printed in the United States.

ISBN 0-321-01173-2

234567890-DOC-010099

The Longman Anthology of British Literature



VOLUME 1

David Damrosch
COLUMBIA UNIVERSITY

Christopher Baswell
BARNARD COLLEGE

Clare Carroll
QUEENS COLLEGE, CITY UNIVERSITY OF NEW YORK

Kevin J. H. Dettmar
CLEMSON UNIVERSITY

Heather Henderson
MOUNT HOLYOKE COLLEGE

Constance Jordan
CLAREMONT GRADUATE UNIVERSITY

Peter J. Manning
UNIVERSITY OF SOUTHERN CALIFORNIA

Anne Howland Schotter
WAGNER COLLEGE

William Chapman Sharpe
BARNARD COLLEGE

Stuart Sherman
FORDHAM UNIVERSITY

Jennifer Wicke
UNIVERSITY OF VIRGINIA

Susan J. Wolfson
PRINCETON UNIVERSITY

PREFACE

This is an exciting time to be reading British literature. Literary studies are experiencing a time of transformation, involving lively debate about the nature of literature itself, its relations to the wider culture, and the best ways to read and understand it. These questions have been sharpened by the “culture wars” of recent years, in which traditionalists have debated advocates of fundamental reform, close readers have come up against cultural theorists who may seem more interested in politics than in aesthetic questions, and lovers of canonical texts have found themselves sharing the stage with multiculturalists who typically focus on ethnic and minority literatures, usually contemporary and often popular in nature, rather than on earlier and more elite literary productions.

The goal of this anthology is to present the wealth of British literature, old and new, classic and newly current, in ways that will respond creatively to these debates. We have constructed this anthology in the firm belief that it is important to attend both to aesthetic and to cultural questions as we study literature, and to continue to read the great classics even as we discover or rediscover new or neglected works. Admittedly, it is difficult to do all this at once, especially within the pages of a single anthology or the time constraints of a survey course. To work toward these goals, it has been necessary to rethink the very form of an anthology. This preface can serve as a kind of road map to the several thousand pages that follow.

A NEW LITERARY GEOGRAPHY

Let us begin by defining our basic terms: What is “British” literature? What is literature itself? And just what is the function of an anthology at the present time? The term “British” can mean many things, some of them contradictory, some of them even offensive to people on whom the name has been imposed. If the term has no ultimate essence, it does have a history. The first British were Celtic people who inhabited the British Isles and the northern coast of France (still called Brittany), before various Germanic tribes of Angles and Saxons moved onto the islands in the fifth and sixth centuries. Gradually the Angles and Saxons amalgamated into the Anglo-Saxon culture that became dominant in the southern and eastern regions of Britain and then spread outward; the old British people were pushed west, toward what became known as Cornwall, Wales, and Ireland, which remained independent kingdoms for centuries, as did Celtic Scotland to the north. By an ironic twist of linguistic fate, the Anglo-Saxons began to appropriate the term British from the Britons they had displaced, and they took as a national hero the legendary Welsh King Arthur. By the seventeenth century, English monarchs had extended their sway over Wales, Ireland, and Scotland, and they began to refer to their holdings as “Great Britain.” Today, Great Britain includes England, Wales, Scotland, and Northern Ireland, but does not include the Republic of Ireland, which has been independent from England since 1922.

This anthology uses “British” in a broad sense, as a geographical term encompassing the whole of the British Isles. For all its fraught history, it seems a more satisfactory term than to speak simply of “English” literature, for two reasons. First: most

speakers of English live in countries that are not the focus of this anthology; second, while the English language and its literature have long been dominant in the British Isles, other cultures in the region have always used other languages and have produced great literature in these languages. Important works by Irish, Welsh, and Scots writers appear regularly in the body of this anthology, some of them written directly in their languages and presented here in translation, others written in an English inflected by the rhythms, habits of thought, and modes of expression characteristic of these other languages and the people who use them. Important works, moreover, have often been written in the British Isles by recent arrivals, from Marie de France in the twelfth century to T. S. Eliot and Salman Rushdie in the twentieth; in a very real sense, their writings too are part of British literary production.

We use the term “literature” itself in a similarly capacious sense, to refer to a range of artistically shaped works written in a charged language, appealing to the imagination at least as much as to discursive reasoning. It is only relatively recently that creative writers have been able to make a living composing poems, plays, and novels purely “for art’s sake,” and only in the past hundred years or so have “belles lettres” or works of high literary art been thought of as sharply separate from other sorts of writing that the same authors would regularly produce. Sometimes, Romantic poets wrote sonnets to explore the deepest mysteries of individual perception and memory; at other times, they wrote sonnets the way a person might now write an Op-Ed piece, and such a sonnet would be published and read along with parliamentary debates and letters to the editor on the most pressing contemporary issues.

Great literature is double in nature: it is deeply rooted in its cultural moment, and yet it transcends this moment as well, speaking to new readers in distant times and places, long after the immediate circumstances of its production have been forgotten. The challenge today is to restore our awareness of cultural contexts without trapping our texts within them. Great writers create imaginative worlds that have their own compelling internal logic, built around the stories they tell using formal patterns of genre, literary reference, imagery, and style. At the same time, as Virginia Woolf says in *A Room of One’s Own*, the gossamer threads of the artist’s web are joined to reality “with bands of steel.” To understand where a writer is taking us imaginatively, it is helpful to know where we are supposed to be starting from in reality: any writer assumes a common body of current knowledge, which this anthology attempts to fill in by means of detailed period introductions, full introductions to the individual authors, and notes and glosses to each text. Many of the greatest works of literature, moreover, have been written in response to the most sharply contested issues of the authors’ own times. This anthology presents and groups selections in such a way as to suggest the literary and cultural contexts in which, and for which, they were created.

WOMEN’S WRITING, AND MEN’S

Literary culture has always involved an interplay between central and marginal regions, groups, and individuals. At a given time, some will seem dominant; in retrospect, some will remain so and others will be eclipsed, for a time or permanently, while formerly neglected writers may achieve a new currency. A major emphasis in literary study in recent years has been the recovery of writing by a range of women

writers, some of them little read until recently, others major figures in their time and now again fascinating to read. Attending to the voices of such compelling writers as Margery Kempe, Elizabeth Cary, Mary Wollstonecraft, Mary Shelley, and Edith Nesbit often involves a shift in our understanding of the literary landscape, giving a new and lively perspective on much-read works. Thus, Shakespeare's *Othello* can fruitfully be read together with Elizabeth Cary's *Tragedy of Mariam, the Fair Queen of Jewry*, which tells a tale of jealousy and betrayal from a woman's point of view. On a larger scale, the first third of the nineteenth century can be defined more broadly than as a "Romantic Age" dominated by six male poets; looking closely at women's writing as well as men's, and at prose writing as well as poetry, we can deepen our understanding of the period as a whole—including the specific achievements of Blake, William Wordsworth, Coleridge, Keats, Percy Shelley, and Byron, all of whom continue to have a major presence in these pages as most of them did during the nineteenth century.

HISTORICAL PERIODS IN PERSPECTIVE

Overall, we have sought to give a varied presentation of the major periods of literary history, as customarily construed by scholars today: the Middle Ages (punctuated by the Norman Conquest in 1066); the early modern period or Renaissance; the Restoration and the eighteenth century; the era of the Romantics and their contemporaries; the Victorian age; and the twentieth century. These names mix chronology, politics, and literary movements: each period is of course a mixture of all of these elements and many others. Further, the boundaries of all these periods are fluid. Milton should be thought of in the context of Restoration politics as well as of early modern humanism; what is more, selections from *Paradise Lost* will also be found in Volume 2, in a Context section showing Milton's influence on the Romantics and their contemporaries. Reflecting the division of Thomas Hardy's literary life, Hardy appears in the Victorian section as a prose writer, and in the Twentieth Century as a poet. In general, one of the great pleasures of a survey of centuries of British literary production is the opportunity to see the ways texts speak to one another both across periods and within them, and indeed several layers of time may coexist within a single era: many writers consciously or unconsciously hearken back to earlier values (there were medievalists in the nineteenth century), while other writers cast "shadows of futurity" before them, in Percy Shelley's phrase.

Within periods, we have sought a variety of means to suggest the many linkages that make up a rich literary culture, which is something more than a sequence of individual writers all producing their separate bodies of work. In this anthology, each period includes several groupings called "Perspectives," with texts that address an important literary or social issue of the time. These Perspective sections typically illuminate underlying issues in a variety of the major works of their time, as with a section on Government and Self-Government that relates broadly to Sir Thomas More's *Utopia*, to Spenser's *Faerie Queene*, and to Milton's *Paradise Lost*. Most of the writers included in Perspective sections are important period figures, less well known today, who might be neglected if they were listed on their own with just a few pages each; grouping them together should be useful pedagogically as well as intellectually. Perspective sections may also include writing by a major author whose prima-

ry listing appears elsewhere in the period: thus, a Perspective section on the abolition of slavery and the slave trade—a hotly debated issue in England from the 1790s through the 1830s—includes poems and essays by Wordsworth, Byron, and Barbauld, so as to give a rounded presentation of the issue in ways that can inform the reading of those authors in their individual sections.

WORKS IN CONTEXT

Periodically throughout the anthology we also present major works “In Context,” to show the terms of a specific debate to which an author is responding. Thus Sir Philip Sidney’s great *The Apology for Poetry* is accompanied by a context section to show the controversy that was raging at the time concerning the nature and value of poetry. Similarly, Thomas Dekker and Thomas Middleton’s hilarious seventeenth-century comedy *The Roaring Girl: Or, Moll Cut-Purse* is accompanied by a Context section giving several readings on the virtues and vices of city life. Some of the writers in that context section are not classically literary figures, but all have produced lively and intriguing works, from King James I’s *Counterblast to Tobacco* to Thomas Deloney’s satiric account of *How Simon’s Wife . . . Being Wholly Bent to Pride and Pleasure, Requested Her Husband to See London*.

Additionally, we include “Companion Readings” to present specific prior texts to which a work is responding: when Sir Thomas Wyatt creates a beautiful poem, *Whoso List to Hunt*, by making a free translation of a Petrarch sonnet, we include Petrarch’s original (and a more literal translation) as a companion reading. For Conrad’s *Heart of Darkness*, companion texts include Conrad’s diary of the Congo journey on which he based his novella, and a bizarre lecture by Sir Henry Morton Stanley, the explorer-adventurer whose travel writings Conrad parodies.

ILLUSTRATING VISUAL CULTURE

Literature has always been a product of cultures that are visual as well as verbal. We include a hundred illustrations in the body of the anthology, presenting artistic and cultural images that figured importantly for literary creation. Sometimes, a poem refers to a specific painting, or more generally emulates qualities of a school of visual art. At other times, photographs, advertisements, or political cartoons can set the stage for literary works. In some cases, visual and literary creation have merged, as in Hogarth’s series *A Rake’s Progress*, included in Volume 1, or Blake’s engravings of his *Songs of Innocence and Experience*, several of whose plates are reproduced in Volume 2.

AIDS TO UNDERSTANDING

We have tried to contextualize our selections in a suggestive rather than an exhaustive way, wishing to enhance rather than overwhelm the experience of reading the texts themselves. Our introductions to periods and authors are intended to open up ways of reading rather than dictating a particular interpretation, and the suggestions presented here should always be seen as points of departure rather than definitive pronouncements. We have striven for clarity and ease of use in our editorial matter.

Thus, when difficult or archaic words need defining in poems, we use glosses in the margins, in all periods, so as to disrupt the reader's eye as little as possible; footnotes are intended to be concise and informative, rather than massive or interpretive. Spelling and punctuation are modernized in Volume 1, except when older forms are important for meter or rhyme, and with general exceptions for certain major writers, like Chaucer and Spenser, whose specific usages are crucial to their understanding. Important literary and social terms are defined when they are used; for convenience of reference, there is also an extensive glossary of literary and cultural terms at the end of each volume, together with useful summaries of British political and religious orders, and of money, weights, and measures. For further reading, carefully selected bibliographies for each period and for each author can be found at the end of each volume.

VARIETIES OF LITERARY EXPERIENCE

Above all, we have striven to give as full a presentation as possible to the varieties of great literature produced over the centuries in the British Isles, by women as well as by men, in outlying regions as well as in the metropolitan center of London, and in prose, drama, and verse alike. This is, in fact, the most capacious anthology of British literature ever assembled in a form suited to a survey course. We have taken particular care to do justice to prose fiction, a genre often neglected in past anthologies: we include entire novels or novellas by Mary Shelley, Charles Dickens, George Eliot, Joseph Conrad, and D. H. Lawrence, as well as a wealth of short fiction from the eighteenth century to the present. For the earlier periods, we give More's *Utopia* entire, and we devote major space to narrative poetry by Chaucer, Spenser, and Milton, among others. Throughout the anthology we give many dramatic works, from the medieval *Second Play of the Shepherds* to postwar twentieth-century works in several media: a radio play by Dylan Thomas, a stage play by Samuel Beckett, and Hanif Kureishi's film script for *My Beautiful Laundrette*—this last, an indication of the degree to which the always culturally varied British landscape is now being transformed once again by new waves of immigration. Finally, lyric poetry appears in profusion throughout the anthology, from early lyrics by anonymous Middle English poets and the trenchantly witty Dafydd ap Gwilym to the powerful contemporary voices of Philip Larkin, Seamus Heaney, Medbh McGuckian, and Derek Walcott—himself a product of colonial British education, heir of Shakespeare and James Joyce, who closes the anthology with poems about Englishness abroad and foreignness in Britain.

As topical as these contemporary writers are, we hope that this anthology will show that the great works of earlier centuries can also speak to us compellingly today, their value only increased by the resistance they offer to our views of ourselves and our world. To read and reread the full sweep of this literature is to be struck anew by the degree to which the most radically new works are rooted in centuries of prior innovation. Even this preface can close in no better way than by quoting the words written eighteen hundred years ago by Apuleius—both a consummate artist and a kind of anthologist of extraordinary tales—when he concluded the prologue to his masterpiece *The Golden Ass*: Attend, reader, and pleasure is yours.

ACKNOWLEDGMENTS

Throughout the extended collaborative process that has produced these volumes, the editors have benefited enormously from advice and counsel of many kinds. Our first and greatest debt is to our editor, Lisa Moore, who inspired us to begin this project, and whose enthusiasm and good judgment have seen us through. She and her associates Roth Wilkofsky, Richard Wohl, and Patricia Rossi have supported us in every possible way throughout the process, ably assisted by Lynn Huddon and Christopher Narozny. We have also been fortunate to enjoy the constant aid of Mark Getlein, the Platonic ideal of a developmental editor, whose literary and visual sensitivity have benefited every page of this anthology.

The best table of contents in the world would be of little use without actual texts following it. For these we are first of all indebted to the eloquence and cajolery of permissions wizards Kathy Smeilis and Robert Ravas, who negotiated hundreds of permissions with often recalcitrant publishers and occasionally unbalanced heirs. Julie Tesser traced and cleared our illustrations. Kevin Bradley, Candice Carta, and the staff of York Production Services then performed miracles in producing a beautiful and highly accurate text out of incredible masses of tearsheets, sometimes involving semilegible texts of works that hadn't been republished for centuries. The canny copyediting of Stephanie Argeros-Magean and her colleagues did much to bring clarity and consistency to the work of a dozen editors across thirteen thousand pages of copyedited manuscript. Through these stages and as the book went to press, Valerie Zaborski, Paula Soloway, and Patti Brecht oversaw a production process of Joycean complexity, with an edgy good humor that kept everyone focused on a constantly endangered schedule.

At every stage of the project, our plans and our prose were thoughtfully reviewed and assessed by colleagues at institutions around the country. Their advice helped us enormously in selecting our materials and in refining our presentation of them. We owe hearty thanks to Lucien Agosta (California State University, Sacramento), Anne W. Astell (Purdue University), Derek Attridge (Rutgers University), Linda Austin (Oklahoma State University), Joseph Bartolomeo (University of Massachusetts, Amherst), Todd Bender (University of Wisconsin, Madison), Bruce Boehrer (Florida State University), Joel J. Brattin (Worcester Polytechnic Institute), James Campbell (University of Central Florida), J. Douglas Canfield (University of Arizona), Paul A. Cantor (University of Virginia), George Allan Cate (University of Maryland, College Park), Eugene R. Cunnar (New Mexico State University), Earl Dachslager (University of Houston), Elizabeth Davis (University of California, Davis), Andrew Elfenbein (University of Minnesota), Margaret Ferguson (University of California, Davis), Sandra K. Fisher (State University of New York, Albany), Allen J. Frantzen (Loyola University, Chicago), Kate Garder Frost (University of Texas), Leon Gottfried (Purdue University), Mark L. Greenberg (Drexel University), James Hala (Drew University), Wayne Hall (University of Cincinnati), Wendell Harris (Pennsylvania State University), Richard H. Haswell (Washington State University), Susan Sage Heinzelman (University of Texas, Austin), Standish Henning (University of Wisconsin, Madison), Jack W. Herring (Baylor University),

Maurice Hunt (Baylor University), Colleen Juarretche (University of California, Los Angeles), R. B. Kershner (University of Florida), Lisa Klein (Ohio State University), Rita S. Kranidis (Radford University), Elizabeth B. Loizeaux (University of Maryland), John J. Manning (University of Connecticut), Michael B. McDonald (Iowa State University), Celia Millward (Boston University), Thomas C. Moser, Jr. (University of Maryland), Jude V. Nixon (Baylor University), Violet O'Valle (Tarrant County Junior College, Texas), Richard Pearce (Wheaton College), Renée Pigeon (California State University, San Bernardino), Tadeusz Pioro (Southern Methodist University), Deborah Preston (DeKalb College), Elizabeth Robertson (University of Colorado), Deborah Rogers (University of Maine), Brian Rosenberg (Allegheny College), Charles Ross (Purdue University), Harry Rusche (Emory University), Kenneth D. Shields (Southern Methodist University), Clare A. Simmons (Ohio State University), Sally Slocum (University of Akron), Phillip Snyder (Brigham Young University), Isabel Bonnyman Stanley (East Tennessee University), Margaret Sullivan (University of California, Los Angeles), Herbert Sussmann (Northeastern University), Ronald R. Thomas (Trinity College), Theresa Tinkle (University of Michigan), William A. Ulmer (University of Alabama), Jennifer A. Wagner (University of Memphis), Anne D. Wallace (University of Southern Mississippi), Jackie Walsh (McNeese State University, Louisiana), John Watkins (University of Minnesota), Martin Wechselblatt (University of Cincinnati), Arthur Weitzman (Northeastern University), Bonnie Wheeler (Southern Methodist University), Dennis L. Williams (Central Texas College), and Paula Woods (Baylor University).

Other colleagues brought our developing book into the classroom, teaching from portions of the work-in-progress while it was still in page proof. Our thanks for classroom testing to Lisa Abney (Northwestern State University), Charles Lynn Batten (University of California, Los Angeles), Brenda Riffe Brown (College of the Mainland, Texas), John Brugaletta (California State University, Fullerton), Dan Butcher (Southeastern Louisiana University), Lynn Byrd (Southern University at New Orleans), David Cowles (Brigham Young University), Sheila Drain (John Carroll University), Lawrence Frank (University of Oklahoma), Leigh Garrison (Virginia Polytechnic Institute), David Griffin (New York University), Rita Harkness (Virginia Commonwealth University), Linda Kissler (Westmoreland County Community College, Pennsylvania), Brenda Lewis (Motlow State Community College, Tennessee), Paul Lizotte (River College), Wayne Luckman (Green River Community College, Washington), Arnold Markely (Pennsylvania State University, Delaware County), James McKusick (University of Maryland, Baltimore), Eva McManus (Ohio Northern University), Manuel Moyrao (Old Dominion University), Kate Palguta (Shawnee State University, Ohio), Paul Puccio (University of Central Florida), Sarah Polito (Cape Cod Community College), Meredith Poole (Virginia Western Community College), Tracy Seeley (University of San Francisco), Clare Simmons (Ohio State University), and Paul Yoder (University of Arkansas, Little Rock).

As if all this help weren't enough, the editors also drew directly on friends and colleagues in many ways, for advice, for information, sometimes for outright contributions to headnotes and footnotes, even (in a pinch) for aid in proofreading. In particular, we wish to thank James Cain, Michael Coyle, Pat Denison, Andrew Fleck, Laurie Glover, Lisa Gordis, Joy Hayton, Jean Howard, David Kastan, Stanislas Kem-

per, Ron Levao, Carol Levin, David Lipscomb, Denise MacNeil, Jackie Maslowski, Richard Matlak, Anne Mellor, James McKusick, Michael North, David Paroissien, Stephen M. Parrish, Peter Platt, Cary Plotkin, Gina Renee, Alan Richardson, Esther Schor, Catherine Siemann, Glenn Simshaw, David Tresilian, Shasta Turner, Nicholas Watson, Michael Winckleman, and Gillen Wood for all their guidance and assistance.

The pages on the Restoration and the eighteenth century are the work of many collaborators, diligent and generous. Michael F. Suarez, S. J. (Campion Hall, Oxford) edited the Swift and Pope sections; Mary Bly (Washington University) edited Etherege and Sheridan; Michael Caldwell (University of Chicago) edited the portions of “Reading Papers” on *The Craftsman* and the South Sea Bubble. Steven N. Zwicker (Washington University) co-wrote the period introduction, and the headnotes for the Dryden section. Bruce Redford (Boston University) crafted the footnotes for Dryden, Gay, Johnson, and Boswell. Susan Brown, Christine Coch, and Paige Reynolds helped with texts, footnotes, and other matters throughout; William Pritchard gathered texts, wrote notes, and prepared bibliography. To all, abiding thanks.

It has been a pleasure to work with all of these colleagues, and this is, after all, only the beginning of what we hope will be a long-term collaboration with those who use this anthology, as teachers, students, and general readers. This book exists for its readers, whose reactions and suggestions we warmly welcome, as these will in turn reshape this book for later users in the years to come.

CONTENTS

<i>Preface</i>	xxix
<i>Acknowledgments</i>	xxxv
The Middle Ages	2
<i>Before the Norman Conquest</i>	
BEOWULF	27
THE TÁIN BÓ CUAILNGE	95
The Pillow Talk 97	
The Táin Begins 103	
The Last Battle 104	
JUDITH	114
THE DREAM OF THE ROOD	120
PERSPECTIVES: ETHNIC AND RELIGIOUS ENCOUNTERS	124
BEDE 126	
<i>from An Ecclesiastical History of the English People</i> 126	
BISHOP ASSER 131	
<i>from The Life of King Alfred</i> 132	
KING ALFRED 134	
Preface to Saint Gregory's <i>Pastoral Care</i> 134	
OHTHERE'S JOURNEYS 135	
THE ANGLO-SAXON CHRONICLE 138	
Stamford Bridge and Hastings 138	
TALIESIN	139
Urien Yrechwydd 140	
The Battle of Argoed Llwyfain 141	
The War-Band's Return 141	
Lament for Owain Son of Urien 143	
THE WANDERER	143
WULF AND EADWACER and THE WIFE'S LAMENT	146

RIDDLES	149
Three Anglo-Latin Riddles by Aldhelm	150
Five Old English Riddles	150
<i>After the Norman Conquest</i>	
PERSPECTIVES: ARTHURIAN MYTH IN THE HISTORY OF BRITAIN	152
GEOFFREY OF MONMOUTH	153
<i>from</i> History of the Kings of Britain	155
GERALD OF WALES	165
<i>from</i> The Instruction of Princes	165
EDWARD I	167
Letter sent to the Papal Court	167
COMPANION READING	
A Report to Edward I	169
Arthurian Romance	
	170
MARIE DE FRANCE	170
LAIS	171
Prologue	171
Lanval	172
SIR GAWAIN AND THE GREEN KNIGHT	185
SIR THOMAS MALORY	242
MORTE D'ARTHUR	243
<i>from</i> Caxton's Prologue	243
The Miracle of Galahad	245
The Poisoned Apple	252
The Day of Destiny	262
<hr/>	
GEOFFREY CHAUCER	272
The Parliament of Fowls	276
THE CANTERBURY TALES	293
The General Prologue	293
The Miller's Tale	313
The Introduction	314
The Tale	315
The Wife of Bath's Prologue	329
The Wife of Bath's Tale	348
The Pardoner's Prologue	357
The Pardoner's Tale	361
The Nun's Priest's Tale	372

The Parson's Tale	387
The Introduction	388
<i>from</i> The Tale	389
The Remedy for the Sin of Lechery	390
Chaucer's Retraction	392
To His Scribe Adam	392
Complaint to His Purse	393
WILLIAM LANGLAND	394
Piers Plowman	396
Prologue	396
Passus 2	401
Passus 6	406
Passus 18	414
PIERS PLOWMAN IN CONTEXT: The Rising of 1381	425
<i>from</i> <i>The Anonimale Chronicle</i> [Wat Tyler's Demands to Richard II, and His Death]	426
<i>Three Poems on the Rising of 1381</i> John Ball's First Letter	431 •
John Ball's Second Letter	431 • The Course of Revolt
<i>John Gower from</i> The Voice of One Crying	434
	Mystical Writings
	437
RICHARD ROLLE	438
The Fire of Love	438
Prologue	438
Chapter 2. No one attains supreme devotion quickly	440
Chapter 12. About not judging another, but rather giving thanks	441
Chapter 15. How and when he was urged to the solitary life	442
<i>from</i> THE CLOUD OF UNKNOWING	445
JULIAN OF NORWICH	447
A Book of Showings	448
[Three Graces. Illness. The First Revelation]	448
[Christ Draws Julian in Through His Wound]	452
[The Necessity of Sin, and of Hating Sin]	453
[God as Father, Mother, Husband]	455
[The Meaning of the Visions Is Love]	460
THE SECOND PLAY OF THE SHEPHERDS	461

Literature of Travel: Marvels and Pilgrimage	481
THE VOYAGE OF SAINT BRENDAN	482
<i>from</i> The Voyage of Saint Brendan	483
SIR JOHN MANDEVILLE	492
The Travels of Sir John Mandeville	493
<i>from</i> Chapter 30. Of the royal estate of Prester John	493
<i>from</i> Chapter 31. Of the head of the devil in the Vale Perilous	496
Chapter 33. Of the mountains of gold, which the ants watch over	498
MARGERY KEMPE	500
The Book of Margery Kempe	502
The Preface	502
[Life and Temptations, Revelation, Desire for Foreign Pilgrimage]	502
[Visit with Julian of Norwich]	512
[Pilgrimage to Jerusalem]	514
[Mystic Marriage with God]	518
<hr/>	
MIDDLE ENGLISH LYRICS	520
The Cuckoo Song (“Sumer is icumen in”)	522
Spring (“Lenten is come with love to toune”)	523
Alisoun (“Bitwene Mersh and Averil”)	523
I Have a Noble Cock	525
My Lefe Is Faren in a Lond	525
Fowles in the Frith	525
Abuse of Women (“In every place ye may well see”)	525
The Irish Dancer (“Gode sire pray ich thee”)	527
A Forsaken Maiden’s Lament (“I lovede a child of this cuntree”)	527
The Wily Clerk (“This enther day I mete a clerke”)	528
Jolly Jankin (“As I went on Yol Day in our procession”)	528
Adam Lay Ibounden	530
I Sing of a Maiden	530
In Praise of Mary (“Edi be thu, Hevene Quene”)	531
Mary Is with Child (“Under a tree”)	532
Sweet Jesus, King of Bliss	533
Now Goeth Sun under Wood	534
Jesus, My Sweet Lover (“Jesu Christ, my lemmon swete”)	535
Contempt of the World (“Where beth they biforen us weren”)	535
THE TALE OF TALIESIN	536
DAFYDD AP GWILYM	549
Aubade	551
One Saving Place	552
The Girls of Llanbadarn	553