

THIRD EDITION

THE LONGMAN ANTHOLOGY

BRITISH LITERATURE

VOLUME 1C • THE RESTORATION AND THE EIGHTEENTH CENTURY



The Longman Anthology of British Literature Third Edition



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General Editors

VOLUME 1C

THE RESTORATION AND THE 18TH CENTURY
Stuart Sherman



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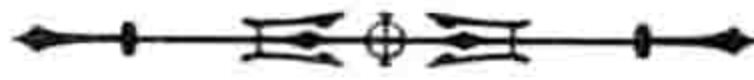
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The Longman Anthology of British Literature



VOLUME 1C

THE RESTORATION AND THE 18TH CENTURY

PREFACE

Literature has a double life. Born in one time and place and read in another, literary works are at once products of their age and independent creations, able to live on long after their original world has disappeared. The goal of this anthology is to present a wealth of poetry, prose, and drama from the full sweep of the literary history of Great Britain and its empire, and to do so in ways that will bring out both the works' original cultural contexts and their lasting aesthetic power. These aspects are, in fact, closely related: Form and content, verbal music and social meanings, go hand in hand. This double life makes literature, as Aristotle said, "the most philosophical" of all the arts, intimately connected to ideas and to realities that the writer transforms into moving patterns of words. The challenge is to show these works in the contexts in which, and for which, they were written, while at the same time not trapping them within those contexts. The warm response this anthology has received from the hundreds of teachers who have adopted it in its first two editions reflects the growing consensus that we do not have to accept an "either/or" choice between the literature's aesthetic and cultural dimensions. Our users' responses have now guided us in seeing how we can improve our anthology further, so as to be most pleasurable and stimulating to students, most useful to teachers, and most responsive to ongoing developments in literary studies. This preface can serve as a road map to the new phase in this book's life.

A GENEROUS REPRESENTATION OF MAJOR CLASSIC TEXTS

As in previous editions, major works in all three genres are included in their entirety—among them *Beowulf*, More's *Utopia*, Shakespeare's *The Tempest*, Dickens' *A Christmas Carol*, Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*, Wilde's *The Importance of Being Earnest*, Conrad's *Heart of Darkness*, and Shaw's *Pygmalion*. The book also continues to offer a wealth of significant poetry selections, from Chaucer, Spenser, and Milton to Blake, Keats, and Yeats—and beyond. In response to instructors' requests, several important works that are taught most frequently have been added to this edition, including:

- J. R. R. Tolkien's translation of *Sir Gawain and the Green Knight*
- the modern translation of Chaucer's General Prologue from *The Canterbury Tales* (appearing on facing pages from the Middle English)
- an expanded selection of poems from Sidney's *Astrophil and Stella*
- additional poems from Lady Mary Wroth
- the complete text of Milton's *Paradise Lost*

- chapters from the third voyage and the complete fourth voyage from Swift's *Gulliver's Travels*
- more poems from Blake's *Songs of Innocence and of Experience*
- more by Wordsworth, including an expanded selection of his Preface to *Lyrical Ballads*
- Keats' *Lamia*
- more World War I poems, including an expanded selection of women poets
- Beckett's *Endgame*
- more prose selections by Salman Rushdie
- a wider range of works touching on issues of post-colonialism by such authors as Chinua Achebe, Lorna Goodison, Hanif Kureishi, and Agha Shahid Ali.

LITERATURE IN ITS TIME—AND IN OURS

When we engage with a rich literary history that extends back over a thousand years, we often encounter writers who assume their readers know all sorts of things that are little known today: historical facts, social issues, literary and cultural references. Beyond specific information, these works will have come out of a very different literary culture than our own. Even the contemporary British Isles present a cultural situation—or a mix of cultures—very different from what North American readers encounter at home, and these differences only increase as we go farther back in time. A major emphasis of this anthology is to bring the works' original cultural moment to life: not because the works simply or naively reflect that moment of origin, but because they do refract it in fascinating ways. British literature is both a major heritage for modern North America and, in many ways, a very distinct culture; reading British literature will regularly give an experience both of connection and of difference. Great writers create imaginative worlds that have their own compelling internal logic, and a prime purpose of this anthology is to help readers to understand the formal means—whether of genre, rhetoric, or style—with which these writers have created works of haunting beauty. 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.” This anthology pursues a range of strategies to bring out both the beauty of these webs of words and their points of contact with reality.

The Longman Anthology brings related authors and works together in several ways:

- ☞ **PERSPECTIVES:** Broad groupings that illuminate underlying issues in a variety of the major works of a period.
- ☞ **AND ITS TIME:** A focused cluster that illuminates a specific cultural moment or a debate to which an author is responding.
- ☞ **RESPONSES:** One or more texts in which later authors in the tradition respond creatively to the challenging texts of their forebears.

These groupings provide a range of means of access to the literary culture of each period. The Perspectives sections do much more than record what major writers thought about an issue: they give a variety of views in a range of voices, to illustrate the wider culture within which the literature was being written. An attack on tobacco by King James the First; theological reflections by the pioneering scientist Isaac Newton; haunting testimony by Victorian child workers concerning their lives; these and many other vivid readings give rhetorical as well as social contexts for the poems, plays, and stories around them. Perspectives sections typically relate to several major authors of the period, 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 Perspectives sections are important figures of the period who might be neglected if they were listed on their own with just a few pages each; grouping them together has proven to be useful pedagogically as well as intellectually. Perspectives sections may also include work by a major author whose primary listing appears elsewhere in the period; thus, a Perspective section on the abolition of slavery—a hotly debated issue in England from the 1790s through the 1830s—includes poems and essays on slavery by Wordsworth, Coleridge, 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.

When we present a major work “And Its Time,” we give a cluster of related materials to suggest the context within which the work was written. Thus Sir Philip Sidney's great *Apology for Poetry* is accompanied by readings showing the controversy that was raging at the time concerning the nature and value of poetry. Some of the writers in these groupings and in our Perspectives sections have not traditionally been seen as literary figures, but all have produced lively and intriguing works, from medieval clerics writing about saints and sea monsters, to a polemical seventeenth-century tract giving *The Arraignment of Lewd, Idle, Froward, and Unconstant Women*, to rousing speeches by Winston Churchill as the British faced the Nazis during World War II.

Also, we include “Responses” to significant texts in the British literary tradition, demonstrating the sometimes far-reaching influence these works have had over the decades and centuries, and sometimes across oceans and continents. *Beowulf* and John Gardiner's *Grendel* are separated by the Atlantic oceans, perhaps eleven- or twelve hundred years—and, most notably, their attitude toward the poem's monster. The *Morte Darthur* is reinterpreted comically by the 1970s British comedy troupe Monty Python's Flying Circus; post-WWII poet Thom Gunn discusses the importance of the poetry of Ben Jonson; Judge John M. Woolsey, in the legal decision allowing the sale of James Joyce's *Ulysses* in the United States, succinctly makes the case for dangerous and unsettling art in the contemporary world.

CULTURAL EDITIONS

The publication of this edition of the *Longman Anthology* finds the first ten volumes of the Longman Cultural Editions now in print, which carry further the anthology's emphases by presenting major texts along with a generous selection of contextual material. Included in that first decade of volumes are frequently taught texts ranging from *Beowulf* and *Hamlet* to *Frankenstein* and *Northanger Abbey*; nearly three dozen new titles are currently being developed, bringing the list of available titles up to the

early twentieth century. In some instances, dedicating a full, separate volume to major texts (like *Othello/Miriam* and *Frankenstein*)—available free, for course use, with the anthology itself—has helped to free up space for our many additions in this new edition. Taken together, our new edition and the Longman Cultural Editions offer an unparalleled set of materials for the enjoyment and study of British literary culture from its earliest beginnings to the present.

ILLUSTRATING VISUAL CULTURE

Another important context for literary production has been a different kind of culture: the visual. This edition includes a suite of color plates in each volume, along with one hundred black-and-white illustrations throughout the anthology, chosen to show 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, more popular materials like advertisements may underlie scenes in Victorian or Modernist writing. 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 illustrated engravings of his *Songs of Innocence and of Experience*, several of whose plates are reproduced in color in Volume 2. A thumbnail portrait of major authors in each period marks the beginning of author introductions.

AIDS TO UNDERSTANDING

We have attempted to contextualize our selections in suggestive rather than exhaustive ways, trying to enhance rather than overwhelm the experience of reading the texts themselves. Thus, when difficult or archaic words need defining in poems, we use glosses in the margins, 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. 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 organization, and of money, weights, and measures. For further reading, carefully selected, up-to-date bibliographies for each period and for each author can be found in each volume.

LOOKING—AND LISTENING—FURTHER

Beyond the boundaries of the anthology itself, we have incorporated a pair of CDs, one for each semester, giving a wide range of readings of texts in the anthology and of selections of music from each period. It is only in the past century or two that people usually began to read literature silently; most literature has been written in the expectation that it would be read aloud, or even sung in the case of lyric poetry ("lyric" itself means a work meant to be sung to the accompaniment of a lyre or other instruments). The aural power and beauty of these works is a crucial dimension of their experience. To make this resource easier to use, a list of selections with corresponding CD audio tracks appears after the main Table of Contents and List of Illustrations, under "Additional Audio and Online Resources." For further explorations, we have also expanded our Web site, available to all users at

www.ablongman.com/damroschbritlit3e; this site gives a wealth of information, annotated links to related sites, and an archive of texts for further reading. Links to relevant pages are appended to anthology selections. For instructors, we have revised and expanded our popular companion volume, *Teaching British Literature*, written directly by the anthology editors, 600 pages in length, available free to everyone who adopts the anthology.

WHAT IS BRITISH LITERATURE?

Turning now to the book itself, let us begin by defining our basic terms: What is “British” literature? What is literature itself? And just what should an anthology of this material look like 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 “British” 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 early, semi-mythic 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, and 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.

We use the term “literature” 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, and only in the past hundred years or so has creating “belles lettres” or high literary art been thought of as a sharply separate sphere of activity 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.

WOMEN'S WRITING, AND MEN'S

Literary culture has always involved an interplay between central and marginal regions, groupings, and individuals. A major emphasis in literary study in recent years has been the recovery of writing by women writers, some of them little read until recently, others major figures in their time. The first two editions of this anthology included more women, and more writing by the women we included, than any other anthology had ever done or does even today. This edition increases the presence of women writers still more, with newly augmented selections for writers like Lady Mary Wroth, Mary Leapor, and Eliza Haywood, as well as by including new voices like Frances Burney, the contemporary Welsh poet Gwyneth Lewis, and a cluster of women poets writing out of their response to World War I. Attending to these voices gives us a new variety of compelling works, and helps us rethink the entire periods in which they wrote. The first third of the nineteenth century, for example, can be defined more broadly than as a "Romantic Age" dominated by six male poets; looking closely at women's writing as well as at men's, 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.

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. We have taken particular care to do justice to prose fiction: we include entire novels or novellas by Charles Dickens, Robert Louis Stevenson, Joseph Conrad, and Virginia Woolf, as well as a wealth of short fiction from the eighteenth century to the present. For the earlier periods, we include More's entire *Utopia*, and we give major space to narrative poetry by Chaucer and Spenser, and to Milton's *Paradise Lost* and Swift's *Gulliver's Travels*, among others. Drama appears throughout the anthology, from the medieval *Second Play of the Shepherds* and *Mankind* to a range of twentieth-century plays: George Bernard Shaw's *Pygmalion*, Samuel Beckett's *Endgame*, and Hanif Kureishi's play about sexual and ethnic tensions in postcolonial London, *My Beautiful Laundrette*. 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, Eavan Boland, 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 of Madaura—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.

David Damrosch & Kevin Dettmar

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Our plans for the new edition have been shaped by comments and suggestions from many faculty who have used the book over the past four years. We are specifically grateful for the thoughtful advice of our reviewers for this edition, Arthur D. Barnes (Louisiana State University), Candace Barrington (Central Connecticut State University), Bruce Brandt (South Dakota State University), Philip Collington (Niagara University), Hilary Englert (New Jersey City University), Sandra C. Fowler (The University of Alabama), Leslie Graff (University at Buffalo), Natalie Grinnell (Wofford College), Noah Heringman (University of Missouri – Columbia), Romana Huk (University of Notre Dame), Mary Anne Hutchison (Utica College), Patricia Clare Ingham (Indiana University), Kim Jacobs (University of Cincinnati Clermont College), Carol Jamison (Armstrong Atlantic State University), Mary Susan Johnston (Minnesota State University), Eileen A. Joy (Southern Illinois University – Edwardsville), George Justice (University of Missouri), Leslie M. LaChance (University of Tennessee at Martin), Lisa Lampert (University of California, San Diego), Dallas Liddle (Augsburg College), Michael Mays (University of Southern Mississippi), James J. McKeown Jr. (McLennan Community College), Kathryn McKinley (Florida International University), Barry Milligan (Wright State University), James Najarian (Boston College), Deborah Craig Nester (Worcester State College), Daniel Novak (Tulane University), Laura E. Rutland (Berry College), Marcy L. Tanter (Tarleton State University), Jan Widmayer (Boise State University), and William A. Wilson (San Jose State University).

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It has been a pleasure to work with all of these colleagues in the ongoing collaborative process that has produced this book and brought it to this new stage of its life and use. 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.

POLITICAL AND RELIGIOUS ORDERS

One political order that cannot be ignored by readers of British literature and history is the monarchy, since it provides the terms by which historical periods are even today divided up. Thus much of the nineteenth century is often spoken of as the “Victorian” age or period, after Queen Victoria (reigned 1837–1901), and the writing of the period is given the name Victorian literature. By the same token, writing of the period 1559–1603 is often called “Elizabethan” after Elizabeth I, and that of 1901–1910 “Edwardian” after Edward VII. This system however is based more on convention than logic, since few would call the history (or literature) of late twentieth-century Britain “Elizabethan” any more than they would call the history and literature of the eighteenth century “Georgian,” though four king Georges reigned between 1714 and 1820. Where other, better terms exist these are generally adopted.

As these notes suggest, however, it is still common to think of British history in terms of the dates of the reigning monarch, even though the political influence of the monarchy has been strictly limited since the seventeenth century. Thus, where an outstanding political figure has emerged it is he or she who tends to name the period of a decade or longer; for the British, for example, the 1980s was the decade of “Thatcherism” as for Americans it was the period of “Reaganomics.” The monarchy, though, still provides a point of common reference and has up to now shown a remarkable historical persistence, transforming itself as occasion dictates to fit new social circumstances. Thus, while most of the other European monarchies disappeared early in the twentieth century, if they had not already done so, the British institution managed to transform itself from imperial monarchy, a role adopted in the nineteenth century, to become the head of a welfare state and member of the European Union. Few of the titles gathered by Queen Victoria, such as Empress of India, remain to Elizabeth II (reigns 1952–), whose responsibilities now extend only to the British Isles with some vestigial role in Australia, Canada, and New Zealand among other places.

The monarchy’s political power, like that of the aristocracy, has been successively diminished over the past several centuries, with the result that today both monarch and aristocracy have only formal authority. This withered state of today’s institutions, however, should not blind us to the very real power they wielded in earlier centuries. Though the medieval monarch King John had famously been obliged to recognize the rule of law by signing the Magna Carta (“Great Charter”) in 1215, thus ending arbitrary rule, the sixteenth- and seventeenth-century English monarchs still officially ruled by “divine right” and were under no obligation to attend to the wishes of Parliament. Charles I in the 1630s reigned mostly without summoning a parliament, and the concept of a “constitutional monarchy,” being one whose powers were formally bound by statute, was introduced only when King William agreed to the Declaration of Right in 1689. This document, together with the contemporaneous Bill of Rights, while recognizing that sovereignty still rests in the monarch, formally transferred executive and legislative powers to Parliament. Bills still have to receive Royal Assent, though this was last denied by Queen Anne in 1707; the monarch still holds “prerogative” powers, though these, which include the appointment of certain officials, the dissolution of Parliament and so on, are, in practice wielded by the prime minister. Further information on the political character of various historical periods can be found in the period introductions.

Political power in Britain is thus held by the prime minister and his or her cabinet, members of which are also members of the governing party in the House of Commons. As long as the government is able to command a majority in the House of Commons, sometimes by a coalition of several parties but more usually by the absolute majority of one, it both makes the laws and carries them out. The situation is therefore very different from the American doctrine of the “Separation of Powers,” in which Congress is independent of the President and can

even be controlled by the opposing party. The British state of affairs has led to the office of prime minister being compared to that of an “elected dictatorship” with surprising frequency over the past several hundred years.

British government is bicameral, having both an upper and a lower house. Unlike other bicameral systems, however, the upper house, the House of Lords, is not elected, its membership being largely hereditary. Membership can come about in four main ways: (1) by birth, (2) by appointment by the current prime minister often in consultation with the Leader of the Opposition, (3) by virtue of holding a senior position in the judiciary, and (4) by being a bishop of the Established Church (the Church of England). In the House of Commons, the lower house, the particular features of the British electoral system have meant that there are never more than two large parties, one of which is in power. These are, together, “Her Majesty’s Government and Opposition.” Local conditions in Northern Ireland and Scotland have meant that these areas sometimes send members to Parliament in London who are members neither of the Conservative nor of the Labour parties; in general, however, the only other group in the Commons is the small Liberal Party.

Taking these categories in turn, all members of the hereditary aristocracy (the “peerage”) have a seat in the House of Lords. The British aristocracy, unlike those of other European countries, was never formally dispossessed of political power (for example by a revolution), and though their influence is now limited, nevertheless all holders of hereditary title—dukes, marquesses, earls, viscounts and barons, in that order of precedence—sit in the Lords. Some continue to do political work and may be members of the Government or of the Opposition, though today it would be considered unusual for a senior member of government to sit in the House of Lords. The presence of the hereditary element in the Lords tends to give the institution a conservative tone, though the presence of the other members ensures this is by no means always the case. Secondly there are “life peers,” who are created by the monarch on the prime minister’s recommendation under legislation dating from 1958. They are generally individuals who have distinguished themselves in one field or another; retiring senior politicians from the Commons are generally elevated to the Lords, for example, as are some senior civil servants, diplomats, business and trade union leaders, academics, figures in the arts, retiring archbishops, and members of the military. Some of these take on formal political responsibilities and others do not. Finally, senior members of the judiciary sit in the Lords as Law Lords, while senior members of the Church of England hierarchy also sit in the Lords and frequently intervene in political matters. It has been a matter of some controversy whether senior members of other religious denominations, or religions, should also sit in the House of Lords. Within the constitution (by the Parliament Act of 1911 and other acts) the powers of the House of Lords are limited mostly to the amendment and delay of legislation; from time to time the question of its reform or abolition is raised.

In addition, there are minor orders of nobility that should be mentioned. A baronet is a holder of a hereditary title, but he is not a member of the peerage; the style is Sir (followed by his first and last names), Baronet (usually abbreviated as Bart. or Bt.). A knight is a member of one of the various orders of British knighthood, the oldest of which dates back to the Middle Ages (the Order of the Garter), the majority to the eighteenth or nineteenth centuries (the Order of the Thistle, the Bath, Saint Michael, and Saint George, etc.). The title is nonhereditary and is given for various services; it is marked by various initials coming after the name. K.C.B., for example, stands for “Knight Commander of the Bath,” and there are many others.

In the House of Commons itself, the outstanding feature is the dominance of the party system. Party labels, such as “Whigs” and “Tories,” were first used from the late seventeenth century, when groups of members began to form opposing factions in a Parliament now freed of much of the power of the king. The “Tories,” for example, a name now used to refer to the modern Conservative Party, were originally members of that faction that supported James II (exiled in 1689); the word “Tory” comes from the Irish (Gaelic) for outlaw or thief. The “Whigs,” on the other hand, supported the constitutional reforms associated with the 1689