

THE NORTON
ANTHOLOGY

ENGLISH
LITERATURE

TENTH EDITION

THE MIDDLE AGES



The Middle Ages • SIMPSON

The Sixteenth Century • GREENBLATT / LOGAN

The Early Seventeenth Century

MAUS

The Restoration and the Eighteenth Century

NOGGLE

The Romantic Period • LYNCH

The Victorian Age • ROBSON

The Twentieth and Twenty-First Centuries

RAMAZANI

THE NORTON ANTHOLOGY OF

ENGLISH LITERATURE

TENTH EDITION

VOLUME A

THE MIDDLE AGES

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Preface to the Tenth Edition

For centuries the study of literature has occupied a central place in the Humanities curriculum. The power of great literature to reach across time and space, its exploration of the expressive potential of language, and its ability to capture the whole range of experiences from the most exalted to the everyday have made it an essential part of education. But there are significant challenges to any attempt to derive the full measure of enlightenment and pleasure from this precious resource. In a world in which distraction reigns, savoring works of literature requires quiet focus. In a society in which new media clamor for attention, attending to words on the page can prove difficult. And in a period obsessed with the present at its most instantaneous, it takes a certain effort to look at anything penned earlier than late last night.

The Norton Anthology of English Literature is designed to meet these challenges. It is deeply rewarding to enter the sensibility of a different place, to hear a new voice, to be touched by an unfamiliar era. It is critically important to escape the narrow boundaries of our immediate preoccupations and to respond with empathy to lives other than our own. It is moving, even astonishing, to feel that someone you never met is speaking directly to you. But for any of this to happen requires help. The overarching goal of the Norton Anthology—as it has been for over fifty-five years and ten editions—is to help instructors energize their classrooms, engage their students, and bring literature to life.* At a time when the Humanities are under great pressure, we are committed to facilitating the special joy that comes with encountering significant works of art.

The works anthologized in these six volumes generally form the core of courses designed to introduce students to English literature. The selections reach back to the earliest moments of literary creativity in English, when the language itself was still molten, and extend to some of the most recent experiments, when, once again, English seems remarkably fluid and open. That openness—a recurrent characteristic of a language that has never been officially regulated and that has constantly renewed itself—helps to account for the sense of freshness that characterizes the works brought together here.

One of the joys of literature in English is its spectacular abundance. Even within the geographical confines of England, Scotland, Wales, and

* For more on the help we offer and how to access it, see "Additional Resources for Instructors and Students," p. xx.

Ireland, where the majority of texts in this collection originated, one can find more than enough distinguished and exciting works to fill the pages of this anthology many times over. But English literature is not confined to the British Isles; it is a global phenomenon. This border-crossing is not a consequence of modernity alone. It is fitting that among the first works here is *Beowulf*, a powerful epic written in the Germanic language known as Old English about a singularly restless Scandinavian hero. *Beowulf's* remarkable translator in *The Norton Anthology of English Literature*, Seamus Heaney, was one of the great contemporary masters of English literature—he was awarded the Nobel Prize for Literature in 1995—but it would be potentially misleading to call him an “English poet” for he was born in Northern Ireland and was not in fact English. It would be still more misleading to call him a “British poet,” as if the British Empire were the most salient fact about the language he spoke and wrote in or the culture by which he was shaped. What matters is that the language in which Heaney wrote is English, and this fact links him powerfully with the authors assembled in these volumes, a linguistic community that stubbornly refuses to fit comfortably within any firm geographical or ethnic or national boundaries. So too, to glance at other authors and writings in the anthology, in the twelfth century, the noblewoman Marie de France wrote her short stories in an Anglo-Norman dialect at home on both sides of the channel; in the sixteenth century William Tyndale, in exile in the Low Countries and inspired by German religious reformers, translated the New Testament from Greek and thereby changed the course of the English language; in the seventeenth century Aphra Behn touched readers with a story that moves from Africa, where its hero is born, to South America, where Behn herself may have witnessed some of the tragic events she describes; and early in the twentieth century Joseph Conrad, born in Ukraine of Polish parents, wrote in eloquent English a celebrated novella whose ironic vision of European empire gave way by the century's end to the voices of those over whom the empire, now in ruins, had once hoped to rule: the Caribbean-born Claude McKay, Louise Bennett, Derek Walcott, Kamau Brathwaite, V. S. Naipaul, and Grace Nichols; the African-born Chinua Achebe, J. M. Coetzee, Ngũgĩ Wa Thiong'o, and Chimamanda Ngozi Adichie; and the Indian-born A. K. Ramanujan and Salman Rushdie.

A vital literary culture is always on the move. This principle was the watchword of M. H. Abrams, the distinguished literary critic who first conceived *The Norton Anthology of English Literature*, brought together the original team of editors, and, with characteristic insight, diplomacy, and humor, oversaw seven editions. Abrams wisely understood that new scholarly discoveries and the shifting interests of readers constantly alter the landscape of literary history. To stay vital, the anthology, therefore, would need to undergo a process of periodic revision, guided by advice from teachers, as well as students, who view the anthology with a loyal but critical eye. As with past editions, we have benefited from detailed information on the works actually assigned and suggestions for improvements from 273 reviewers. Their participation has been crucial as the editors grapple with the task of strengthening the selection of more traditional texts while adding texts that reflect the expansion of the field of English studies.

With each edition, *The Norton Anthology of English Literature* has offered a broadened canon without sacrificing major writers and a selection of complete longer texts in which readers can immerse themselves. Perhaps the most emblematic of these great texts are the epics *Beowulf* and *Paradise Lost*. Among the many other complete longer works in the Tenth Edition are *Sir Gawain and the Green Knight* (in Simon Armitage's spectacular translation), Sir Thomas More's *Utopia*, Sir Philip Sidney's *Defense of Poesy*, William Shakespeare's *Twelfth Night* and *Othello*, Samuel Johnson's *Rasselas*, Aphra Behn's *Oroonoko*, Jonathan Swift's *Gulliver's Travels*, Laurence Sterne's *A Sentimental Journey through France and Italy*, Charles Dickens's *A Christmas Carol*, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, Rudyard Kipling's *The Man Who Would Be King*, Joseph Conrad's *Heart of Darkness*, Virginia Woolf's *Mrs. Dalloway*, James Joyce's *Portrait of the Artist as a Young Man*, Samuel Beckett's *Waiting for Godot*, Harold Pinter's *The Dumb Waiter*, and Tom Stoppard's *Arcadia*. To augment the number of complete longer works instructors can assign, and—a special concern—better to represent the achievements of novelists, the publisher is making available the full list of Norton Critical Editions, more than 240 titles, including such frequently assigned novels as Jane Austen's *Pride and Prejudice*, Mary Shelley's *Frankenstein*, Charles Dickens's *Hard Times*, and Chinua Achebe's *Things Fall Apart*. A Norton Critical Edition may be included with either package (volumes A, B, C and volumes D, E, F) or any individual volume at a discounted price (contact your Norton representative for details).

We have in this edition continued to expand the selection of writing by women in several historical periods. The sustained work of scholars in recent years has recovered dozens of significant authors who had been marginalized or neglected by a male-dominated literary tradition and has deepened our understanding of those women writers who had managed, against considerable odds, to claim a place in that tradition. The First Edition of the Norton Anthology included 6 women writers; this Tenth Edition includes 84, of whom 13 are newly added and 10 are reselected or expanded. Poets and dramatists whose names were scarcely mentioned even in the specialized literary histories of earlier generations—Aemilia Lanyer, Lady Mary Wroth, Margaret Cavendish, Mary Leapor, Anna Letitia Barbauld, Charlotte Smith, Letitia Elizabeth Landon, Mary Elizabeth Coleridge, Mina Loy, and many others—now appear in the company of their male contemporaries. There are in addition four complete long prose works by women—Aphra Behn's *Oroonoko*, Eliza Haywood's *Fantomina*, Jane Austen's *Love and Friendship*, and Virginia Woolf's *Mrs. Dalloway*—along with selections from such celebrated fiction writers as Maria Edgeworth, Jean Rhys, Katherine Mansfield, Doris Lessing, Margaret Atwood, Kiran Desai, Zadie Smith, and new authors Hilary Mantel and Chimamanda Ngozi Adichie.

Building on an innovation introduced in the First Edition, the editors have expanded the array of topical clusters that gather together short texts illuminating the cultural, historical, intellectual, and literary concerns of each of the periods. We have designed these clusters with three aims: to make them lively and accessible, to ensure that they can be taught effectively in a class meeting or two, and to make clear their relevance to the surrounding

works of literature. Hence, for example, in the Sixteenth Century, a new cluster, "The Wider World," showcases the English fascination with narratives of adventure, exploration, trade, and reconnaissance. New in the Eighteenth Century, "Print Culture and the Rise of the Novel" offers statements on the emergence of what would become English literature's most popular form as well as excerpts from *Robinson Crusoe* and *Evelina*. And in the Romantic Period, a new cluster on "The Romantic Imagination and the 'Oriental Nations'" joins contemporary discussion of the literature of those nations with selections from William Beckford's *Vathek* and Byron's *The Giaour*, among other texts. Across the volumes the clusters provide an exciting way to broaden the field of the literary and to set masterpieces in a wider cultural, social, and historical framework.

Now, as in the past, cultures define themselves by the songs they sing and the stories they tell. But the central importance of visual media in contemporary culture has heightened our awareness of the ways in which songs and stories have always been closely linked to the images that societies have fashioned and viewed. The Tenth Edition of *The Norton Anthology of English Literature* features fifty-six pages of color plates (in seven color inserts) and more than 120 black-and-white illustrations throughout the volumes, including six new maps. In selecting visual material—from the Sutton Hoo treasure of the seventh century to Yinka Shonibare's *Nelson's Ship in a Bottle* in the twenty-first century—the editors sought to provide images that conjure up, whether directly or indirectly, the individual writers in each section; that relate specifically to individual works in the anthology; and that shape and illuminate the culture of a particular literary period. We have tried to choose visually striking images that will interest students and provoke discussion, and our captions draw attention to important details and cross-reference related texts in the anthology.

Period-by-Period Revisions

The Middle Ages. Edited by James Simpson, this period, huge in its scope and immensely varied in its voices, continues to offer exciting surprises. The heart of the Anglo-Saxon portion is the great epic *Beowulf*, in the acclaimed translation by Seamus Heaney. Now accompanied by a map of England at the time, the Anglo-Saxon texts include the haunting poems "Wulf and Eadwacer" and "The Ruin" as well as an intriguing collection of Anglo-Saxon riddles. These new works join verse translations of the *Dream of the Rood*, the *Wanderer*, and *The Wife's Lament*. An Irish Literature selection features a tale from *The Tain* and a group of ninth-century lyrics. The Anglo-Norman section—a key bridge between the Anglo-Saxon period and the time of Chaucer—offers a new pairing of texts about the tragic story of Tristan and Ysolt; an illuminating cluster on the Romance, with three stories by Marie de France (in award-winning translations); and *Sir Orfeo*, a comic version of the Orpheus and Eurydice story. The Middle English section centers, as always, on Chaucer, with a generous selection of tales and poems glossed and annotated so as to heighten their accessibility. Simon Armitage's brilliant verse translation of *Sir Gawain and the Green Knight* appears once again, and we offer newly modernized versions both of Thomas Hoccleve's *My Complaint*, a startlingly personal account of the

speaker's attempt to reenter society after a period of mental instability, and of the playfully ironic and spiritually moving *Second Shepherds' Play*. "Talking Animals," a delightful new cluster, presents texts by Marie de France, Chaucer, and Robert Henryson that show how medieval writers used animals in stories that reveal much about humankind.

The Sixteenth Century, edited by Stephen Greenblatt and George Logan, features eight extraordinary longer texts in their entirety: More's *Utopia* (with two letters from More to Peter Giles); Book 1 of Spenser's *Faerie Queene* and, new to this edition, the posthumously published *Mutabilitie Cantos*, which arguably offer some of Spenser's finest poetry; Marlowe's *Hero and Leander* and *Doctor Faustus*; Sidney's *Defense of Poesy*; and Shakespeare's *Twelfth Night* and *Othello*, which has been added to the Tenth Edition by instructor request. Two exciting new topical clusters join the section. "An Elizabethan Miscellany" is a full, richly teachable grouping of sixteenth-century poems in English, by writers from George Gascoigne to Michael Drayton to Thomas Campion, among others, and provides access the period's explosion of lyric genius. "The Wider World" showcases the English Renaissance fascination with narratives of adventure, exploration, trade, and reconnaissance. Ranging from Africa to the Muslim East to the New World, the texts are compelling reading in our contemporary global context and offer particularly suggestive insights into the world of Shakespeare's *Othello*.

The Early Seventeenth Century. At the heart of this period, edited by Katharine Eisaman Maus, is John Milton's *Paradise Lost*, presented in its entirety. New to the Tenth Edition are the Arguments to each book, which are especially helpful for students first reading this magnificent, compelling epic. Along with Milton's "Lycidas" and *Samson Agonistes*, which is new to this edition, other complete longer works include John Donne's *Satire 3* and *The Anatomy of the World: The First Anniversary*; Aemilia Lanyer's country-house poem "The Description of Cookham"; Ben Jonson's *Volpone* and the moving Cary-Morison ode; and John Webster's tragedy *The Duchess of Malfi*. Generous selections from Donne, Mary Wroth, George Herbert, Katherine Philips, Andrew Marvell, and others, as well as the clusters "Inquiry and Experience," "Gender Relations," and "Crisis of Authority," together make for an exciting and thorough representation of the period.

The Restoration and the Eighteenth Century. The impressive array of complete longer texts in this period, edited by James Noggle, includes Dryden's *Absalom and Achitophel* and *MacFlecknoe*; Aphra Behn's *Oroonoko* (now with its dedicatory epistle); Congreve's comedy *The Way of the World*; Swift's *Gulliver's Travels* (newly complete, with illustrations from the first edition); Pope's *Essay on Criticism*, *The Rape of the Lock*, and *Epistle to Dr. Arbuthnot*; Gay's *Beggar's Opera*; Eliza Haywood's novella of sexual role-playing, *Fantomina*; Hogarth's graphic satire "Marriage A-la-Mode"; Johnson's *Vanity of Human Wishes* and *Rasselas*; Laurence Sterne's *A Sentimental Journey through France and Italy* (new to this edition); Gray's "Elegy Written in a Country Churchyard"; and Goldsmith's "The Deserted Village." An exciting new topical cluster, "Print Culture and the Rise of the Novel," with

selections by Daniel Defoe, Henry Fielding, Samuel Richardson, Frances Burney, Clara Reeve, and others, enables readers to explore the origins of English literature's most popular form.

The Romantic Period. Edited by Deidre Shauna Lynch, this period again offers many remarkable additions. Chief among them are two topical clusters: "Romantic Literature and Wartime," which, through texts by Godwin, Wordsworth, Coleridge, Barbauld, Byron, De Quincey, and others, explores the varied ways in which war's violence came home to English literature; and "The Romantic Imagination and the 'Oriental Nations,'" which shows how English writers of the late eighteenth and early nineteenth centuries looked eastward for new, often contradictory themes of cultural identity and difference and for "exotic" subjects that were novel and enticing to the English audience. Also new to this period are poems by Barbauld, Robinson, Charlotte Smith, Wordsworth, Shelley, Hemans, and Landon. We are excited to include an excerpt from *The History of Mary Prince, a West Indian Slave*—the first slave narrative by a woman. John Clare, the increasingly appreciated "natural poet," receives four new texts.

The Victorian Age, edited by Catherine Robson, offers an impressive array of complete longer works. New to the prose selections is Charles Dickens's *A Christmas Carol*, complete with its original illustrations. Dickens's celebrated tale, which entertains at the same time that it deals brilliantly with matters social, economic, and spiritual, joins Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, Arthur Conan Doyle's *The Speckled Band*, Elizabeth Gaskell's *The Old Nurse's Story*, and Rudyard Kipling's *The Man Who Would Be King*. Authors with significant longer poems include Elizabeth Barrett Browning, Alfred, Lord Tennyson, Robert Browning, Dante Gabriel Rossetti, Christina Rossetti, Algernon Charles Swinburne, and Gerard Manley Hopkins. Plays include Oscar Wilde's *The Importance of Being Earnest* and George Bernard Shaw's controversial drama on prostitution, *Mrs Warren's Profession*. And, continuing the tradition of enabling readers to grapple with the period's most resonant and often fiercely contentious issues, the Tenth Edition offers an exciting new cluster, "Beacons of the Future? Education in Victorian Britain," which brings together powerful reflections by John Stuart Mill and others, government reports on the nature of education, and illuminating excerpts from *Hard Times*, *Alice's Adventures in Wonderland*, *Tom Brown's School Days*, and *Jude the Obscure*.

The Twentieth and Twenty-First Centuries. The editor, Jahan Ramazani, continues his careful revision of this, the most rapidly changing period in the anthology. Once again its core is three modernist masterpieces: Virginia Woolf's *Mrs. Dalloway*, James Joyce's *Portrait of the Artist as a Young Man*, and Samuel Beckett's *Waiting for Godot*, all complete. These works are surrounded by a dazzling array of other fiction and drama. New to the Tenth Edition are the recent recipient of the Nobel Prize for Literature, Kazuo Ishiguro, along with Hilary Mantel, Caryl Phillips, and Chimamanda Ngozi Adichie. Their works join Joseph Conrad's *Heart of Darkness*, Harold Pinter's *The Dumb Waiter*, Tom Stoppard's *Arcadia*, and stories by D. H. Lawrence,