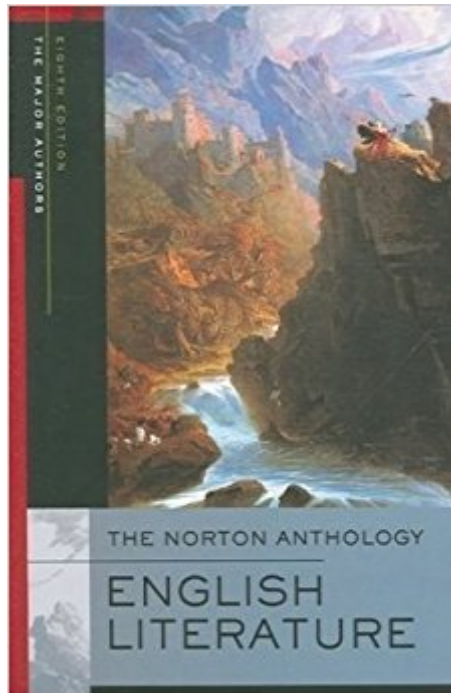




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Customer Reviews

Stephen Greenblatt (Ph.D. Yale) is Cogan University Professor of the Humanities at Harvard University. Also General Editor of The Norton Anthology of English Literature, he is the author of eleven books, including *The Swerve: How the World Became Modern* (winner of the 2011 National Book Award and the 2012 Pulitzer Prize); *Shakespeare's Freedom*; *Will in the World: How Shakespeare Became Shakespeare*; *Hamlet in Purgatory*; *Marvelous Possessions: The Wonder of the New World*; *Learning to Curse: Essays in Early Modern Culture*; and *Renaissance Self-Fashioning: From More to Shakespeare*. He has edited seven collections of criticism, including *Cultural Mobility: A Manifesto*, and is a founding coeditor of the journal *Representations*. His honors include the MLA's James Russell Lowell Prize, for both *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England* and *The Swerve*, the Sapegno Prize, the

Distinguished Humanist Award from the Mellon Foundation, the Wilbur Cross Medal from the Yale University Graduate School, the William Shakespeare Award for Classical Theatre, the Erasmus Institute Prize, two Guggenheim Fellowships, and the Distinguished Teaching Award from the University of California, Berkeley. He was president of the Modern Language Association of America and is a fellow of the American Academy of Arts and Sciences, the American Philosophical Society, and the American Academy of Arts and Letters.

Carol T. Christ (Ph.D. Yale) is Professor Emeritus of English at the University of California, Berkeley, and President of Smith College. She is the author of *The Finer Optic: The Aesthetic of Particularity and Victorian Poetry* and *Victorian and Modern Poetics* and editor of the Norton Critical Edition of *The Mill on the Floss* and, with John Jordan, *Victorian Literature and the Victorian Visual Imagination*. She is the recipient of an NEH Fellowship and a member of the American Academy of Arts and Sciences.

Alfred David (Ph.D. Harvard) is Professor of English Emeritus at Indiana University. He is the author of *The Strumpet Muse: Art and Morals in Chaucer's Poetry*, and editor of the "Romaunt of the Rose" in *The Riverside Chaucer* and, with George B. Pace, "Chaucer's Minor Poems I" in *The Variorum Chaucer*. He is the recipient of a Sheldon Travelling Fellowship and Guggenheim and Fulbright Research fellowships and past president of the New Chaucer Society.

Barbara K. Lewalski (Ph.D. Chicago) is William R. Kenan Professor of English and of History and Literature at Harvard University. She is the recipient of the MLA's James Russell Lowell Prize for Protestant Poetics and the Seventeenth-Century Religious Lyric and the Explicator Prize for Donne's Anniversaries and the Poetry of Praise. Her other books include *Paradise Lost and the Rhetoric of Literary Forms*, *Writing Women in Jacobean England*, *Milton: A Critical Biography*, and *The Polemics and Poems of Rachel Speght* (editor). Lewalski is the recipient of Guggenheim and NEH Senior fellowships and is a fellow of the American Academy of Arts and Sciences and Honored Scholar of the Milton Society.

Lawrence Lipking (Ph.D. Cornell) is Professor of English and Chester D. Tripp Professor of Humanities at Northwestern University. He received the Phi Beta Kappa Christian Gauss Prize for *The Life of the Poet*. He is also the author of *The Ordering of the Arts in Eighteenth-Century England*; *Abandoned Women and Poetic Tradition*; and *Samuel Johnson: The Life of an Author* and editor of *High Romantic Argument*. Lipking is the recipient of Guggenheim, ACLS, Newberry Library, Wilson International Center for Scholars, and NEH Senior fellowships and is a fellow of the American Academy of Arts and Sciences.

George M. Logan (Ph.D. Harvard) is a Senior Fellow of Massey College in the University of Toronto and the James Cappon Professor of English Emeritus at Queen's University, Canada, where he was head of the English Department for nine years and an award-winning teacher. He is the author of *The Meaning of*

More's Utopia and principal editor of the Cambridge edition of Utopia (Latin and English), editor of the Norton Critical Edition of Utopia (3rd edition), More's History of King Richard the Third, and The Cambridge Companion to Thomas More, and coeditor, with Gordon Teskey, of Unfolded Tales: Essays on Renaissance Romance; he has also written a history of the Indiana University School of Music. Deidre Shauna Lynch is Chancellor Jackman Professor and Associate Professor of English at the University of Toronto. She is the author of The Economy of Character, which was awarded the MLA's Prize for a First Book, and editor of Janeites: Austen's Disciples and Devotees and, with William B. Warner, Cultural Institutions of the Novel. She is also an editor of The Norton Anthology of English Literature. She is the recipient of fellowships from the National Humanities Center and the John Simon Guggenheim Memorial Foundation, of the State University of New York Chancellor's Award for Excellence in Teaching, and of the Northeast Association of Graduate Schools' Graduate Faculty Teaching Award. Katharine Eisaman Maus (Ph.D. Johns Hopkins) is James Branch Cabell Professor of English at the University of Virginia. She is the author of Being and Having in Shakespeare; Inwardness and Theater in the English Renaissance; and Ben Jonson and the Roman Frame of Mind; editor of a volume of Renaissance tragedies; and coeditor of English Renaissance Drama: A Norton Anthology, The Norton Anthology of English Literature, and a collection of criticism on seventeenth-century English poetry. She has been awarded Guggenheim, Leverhulme, NEH, and ACLS fellowships, and the Roland Bainton Prize for Inwardness and Theater. James Noggle (Ph.D. UC Berkeley) is Professor of English at Wellesley College. He is author of The Skeptical Sublime: Aesthetic Ideology in Pope and the Tory Satirists; his second book, The Temporality of Taste in Eighteenth-Century British Writing, is forthcoming from Oxford. He is the recipient of fellowships from the American Council of Learned Societies and the American Philosophical Society. Jahan Ramazani (Ph.D. Yale and M.Phil. Oxford) is Edgar F. Shannon Professor of English at the University of Virginia, previously the Mayo NEH Distinguished Teaching Professor. He is the author of Transnational Poetics, which won the Harry Levin Prize of the American Comparative Literature Association, and of Poetry of Mourning: The Modern Elegy from Hardy to Heaney, which was a finalist for the National Book Critics Circle Award. He is also the author of The Hybrid Muse: Postcolonial Poetry in English and Yeats and the Poetry of Death: Elegy, Self-Elegy, and the Sublime. He is coeditor of The Norton Anthology of Modern and Contemporary Poetry. Ramazani is the recipient of a Guggenheim Fellowship, a National Endowment for the Humanities Fellowship, a Rhodes Scholarship, and the William Riley Parker Prize of the Modern Language Association. Catherine Robson (Ph.D. UC Berkeley) is Associate

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James Simpson (Ph.D. Cambridge) is Douglas P. and Katherine B. Loker Professor of English at Harvard University and former Chair of Medieval and Renaissance English at the University of Cambridge. An Honorary Fellow of the Australian Academy of the Humanities, he is the author of *Piers Plowman: An Introduction to the B-Text* (1990); *Sciences and the Self in Medieval Poetry* (1995); *Reform and Cultural Revolution, 1350–1547*; Volume 2 of *The Oxford English Literary History* (2002); *Burning to Read: English Fundamentalism and Its Reformation Opponents* (2007); and *Under the Hammer: Iconoclasm in the Anglo-American Tradition* (2010).

Jon Stallworthy (M.A. and B.Litt. Oxford) is Senior Research Fellow at Wolfson College of Oxford University, where he is an Emeritus Professor of English Literature. He is also former John Wendell Anderson Professor at Cornell, where he taught after a career at Oxford University Press. His biography of Wilfred Owen won the Duff Cooper Memorial Prize, the W. H. Smith Literary Award, and the E. M. Forster Award of the American Academy of Arts and Letters. His biography of Louis MacNeice won the Southern Arts Literary Prize. He is also the author of *Rounding the Horn: Collected Poems* and *Singing School: The Making of a Poet*, and editor of the definitive edition of Wilfred Owen's poetry, *The Complete Poems and Fragments*; *The Penguin Book of Love Poetry*; *The Oxford Book of War Poetry*; and coeditor of *The Norton Anthology of Poetry*. Stallworthy has received a Guggenheim Fellowship and is a Fellow of the British Academy and the Royal Society of Literature.

Jack Stillinger (Ph.D. Harvard) is Center for Advanced Study Professor of English Emeritus at the University of Illinois. He is the author of *The Hoodwinking of Madeline and Other Essays on Keats's Poems*, *The Texts of Keats's Poems*, the standard edition of *The Poems of John Keats*; *Multiple Authorship and the Myth of Solitary Genius*; *Coleridge and Textual Instability*; and *Reading "The Eve of St. Agnes."* He is the recipient of Guggenheim and Woodrow Wilson fellowships and is a fellow of the American Academy of Arts and Sciences.

M. H. Abrams (1912–2015) was Class of 1916 Professor of English, Emeritus at Cornell University. He received the Phi Beta Kappa Christian Gauss Prize for *The Mirror and the Lamp* and the MLA's James Russell Lowell Prize for *Natural Supernaturalism*. He is also the author of *The Milk of Paradise*, *A Glossary of Literary Terms*, *The Correspondent Breeze*, and *Doing Things with Texts*. He is the recipient of Guggenheim, Ford Foundation, and Rockefeller Postwar fellowships, the Award in Humanistic Studies from the Academy of Arts and

Sciences (1984), the Distinguished Scholar Award by the Keats-Shelley Society (1987), and the Award for Literature by the American Academy of Arts and Letters (1990). In 1999 *The Mirror and the Lamp* was ranked twenty-fifth among the Modern Library's "100 best nonfiction books written in English during the twentieth century."

I had to purchase this for a class last year, and found it extremely helpful in understanding the works included because of the detailed introductions and headnotes for each author. But when the class was done, I sold the book for the refund. Big mistake, because another class ended up requiring it this semester. So, I bought it again. It is a mammoth book. About 3" thick and densely packed with material (it had previously been a two-book set years ago). Even though having one book is convenient, it is really a beast to lug around. Everything is positive about this book except the paper is very thin, almost like a vellum, so notetaking is difficult. On the other hand, you can sell it back for almost what it cost, so it was cost effective, even buying it twice! I think I will end up keeping this as a reference as it's so comprehensive. It's highly footnoted, which means *Beowulf* actually made sense, but *The Fairie Queen* was still next to impossible!

The 8th edition of the Norton Anthology of English Literature is edited by Greenblatt and contains "the major authors" only. This thorough overview of the genre ranges from 15 c. Anglo Saxon literature (including Seamus Heaney's translation of "*Beowulf*") to some contemporary British literature (including work by JM Coetzee and Salman Rushdie). The selections are good ones and do not seem to suffer from a single editorial point of view or tone (unlike the Penguin survey edition of modern literature that is, frankly, a complete downer). This Norton edition includes classics such as John Donne's "*Meditation 17*", Swift's "*A Modest Proposal*", Stevenson's "*The Strange Case of Dr. Jekyll and Mr. Hyde*", an excerpt from Mary Wollstonecraft's "*A Vindication on the Rights of Women*", "*Virginia Woolf's 'A Room of One's Own'*" and so on (it might be a bit thin on the ladies but what is included is the good stuff). As an English teacher and probable reference freak, I am pleased with it.

I'll keep this review short. I was surprised that this was a single volume. Just be aware that this is not the complete version of four books into one but rather just "The major authors". If you want the complete version, you have to buy the multiple volume version.

This book arrived very quickly after ordering, and it was in very good condition. However, the cover

looks nothing like the picture. I double checked that it is the correct edition, and it was. I think that perhaps it originally had a book jacket. No worries! Still reads just fine. By the way: this book is over 2,500 pages! I purchased it as a textbook/required text for British Literature I, and now I am kind of wondering what I got myself into.

I used this for a class the book is filled with a plethora of literature some 2700 pages which are If I am not mistake in chronological order from the early works of England to some of the recent. This includes very well known texts such as Beowulf, The Canterbury Tales, Sir Gawain and The Green Knight.(I will try bring about an in depth review of this soon)

Book was in great condition; it is clear and easy to read... assuming you're not attempting to read a story in old english... :) It is a very comprehensive book of English Liturature and provides great and interesting background information on each piece provided in the text. I bought this book as it was required for a college class, however, I intend to keep it rather than re-sell it because of the comprehensiveness of the literature provided; it should prove to maintain it's entertainment value for a long while.

A tremendous bargain! Book (used) arrived in excellent condition in a timely manner. If you want a chronological presentation of America's highest quality poetry and prose up to about 1945, I cannot imagine you can do better.

Although it's a used book, it's still very new. It's so much better than I thought. It's a very thick book like Bible, but I don't care it's so thick. This price is very worthy. I collected this book and take my time to read it. I like it very much.

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