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description is inadequate, because it fails to help us understand heated conflicts over literacy during the emergence of print culture. The fifteenth through seventeenth centuries, she shows, were a contentious era of transition from Latin and other clerical modes of literacy toward more vernacular forms of speech and writing. Ferguson's aim in this long-awaited work is twofold: to show that what counted as more valuable among these competing literacies had

much to do with notions of gender, and to demonstrate how debates about female literacy were critical to the emergence of imperial nations. Looking at writers whom she dubs the figurative daughters of the mythological figure Dido—builder of an empire that threatened to rival Rome—Ferguson traces debates about literacy and empire in the works of Marguerite de Navarre, Christine de Pizan, Elizabeth Cary, and Aphra Behn, as well as male writers such as

Shakespeare, Rabelais, and Wyatt. The result is a study that sheds new light on the crucial roles that gender and women played in the modernization of England and France.

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gion or none, *The Norton Anthology of World Religions* opens new worlds that, as Miles writes, invite us "to see others with a measure of openness, empathy, and good will..."

Unprecedented in scope and approach, *The Norton Anthology of World Religions: Christianity* brings together over 150 texts from the Apostolic Era to the New Millennium. The volume features Jack Miles's illuminating General Introduction—"How the West Learned to Compare Religions"—as well as Lawrence S. Cunning-

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A collection of poems from 1960 to the present highlights the political,

social, economic, and personal struggles of African Americans, and features works from such poets as Gwendolyn Brooks, Rita Dove, and Major Jackson.

The Norton Anthology of African American

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Never before has there been a single-volume anthology of modern Irish poetry so significant and groundbreaking as *An Anthology of Modern Irish Poetry*. Collected here is a comprehensive representation of Irish poetic achievement in the

twentieth and twenty-first centuries, from poets such as Austin Clarke and Samuel Beckett who were writing while Yeats and Joyce were still living; to those who came of age in the turbulent 1960s as sectarian violence escalated, including Seamus Heaney and Michael Longley; to a new generation of Irish writers, represented by such diverse, interesting voices as David Wheatley (born 1970) and Sinéad Morrissey (born 1972). Scholar and editor Wes Davis has chosen

work by more than fifty leading modern and contemporary Irish poets. Each poet is represented by a generous number of poems (there are nearly 800 poems in the anthology). The editor's selection includes work by world-renowned poets, including a couple of Nobel Prize winners, as well as work by poets whose careers may be less well known to the general public; by poets writing in English; and by several working in the Irish language (Gaelic selections appear in

translation).

Accompanying the selections are a general introduction that provides a historical overview, informative short essays on each poet, and helpful notes—all prepared by the editor.

**The Norton
Introduction to
Literature**

W. W. Norton
The Fifth Edition retains the flexibility and breadth of selection that has defined this classic anthology, while improved and expanded editorial apparatus make it an even more useful

teaching tool.

**An Anthology of
Modern Irish Poetry** W.

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Among the poets new to this edition are such leading names as Americans Robert Pinsky, Louise Erdrich and Louise Glück; Britons James Fenton and Carol Ann Duffy; and Canadians Anne Carson, Robert Bringham, and Christian Bök. A number of names who may be new to many readers of poetry are also included among them: Ohioan Debra Allbery, Vancouverite Elise

Partridge, and the Cree poet Connie Fife; as with the first edition, the editors have endeavored to include much that is fresh as well as much that is familiar. There are many additions to the selections from poets who appeared in the first edition including selections from the recent work of Leonard Cohen, Les Murray, and Margaret Atwood. As before, the anthology includes work from English-language poets throughout the world from India, Africa, and the Caribbean as well

as from Britain, North America, and Australia. Although the selections from the work of poets of earlier eras are largely unchanged from the first edition, there have been some changes; among poems added for this edition are Milton's *L'Allegro* and *Il Penseroso*, Bradstreet's "Employment," Dickinson's "I cannot live without You," Frost's "Once by the Pacific," and Auden's "Funeral Blues." As before, the text emphasizes work of the past century; poems from

1900 or later take up more than half of the anthology's pages. In its first edition *The Broadview Anthology of Poetry* included biographical information about the poets at the back of the anthology; for the new edition, biographical material appears in a headnote to each poet. Two other

features are also new to this edition: the date of first publication is appended after each poem, and line numbering is used throughout. The numbers have been kept unobtrusive, however; as with the first edition, the designers have endeavored to give a clean look to the pages of the anthology. A substantial section on

prosody, figures of speech, and so on is included as an appendix. *THE NORTON ANTHOLOGY OF POETRY. 3D ED.* W W Norton & Company Incorporated
This collection of modern American poetry features the most significant and compelling work by the most influential voices of the twentieth century.

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