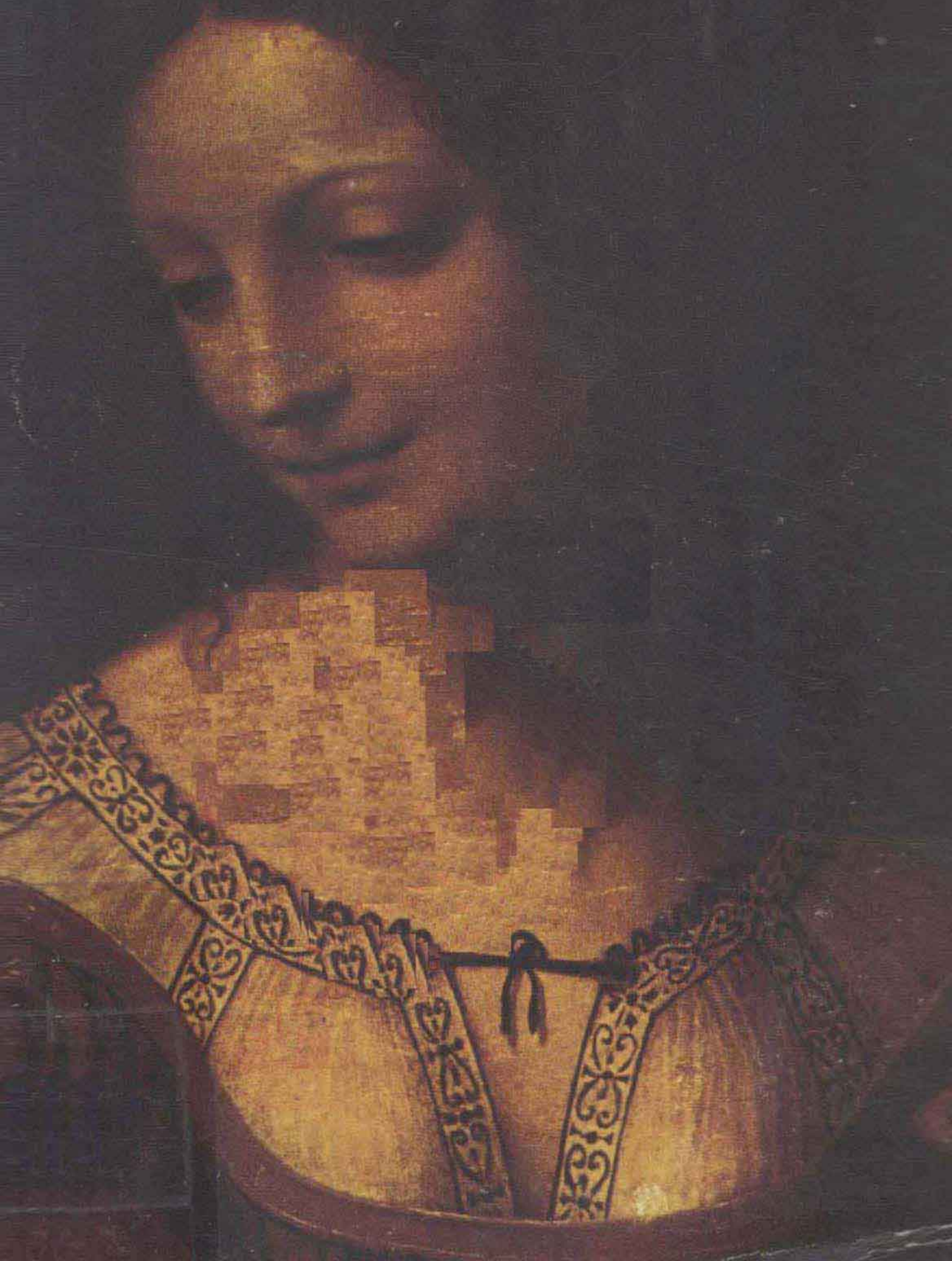


Penguin  Classics

STENDHAL LOVE





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ROUSSEAU IN THE PENGUIN CLASSICS

THE SOCIAL CONTRACT

Translated by Maurice Cranston

'Man was born free, and he is everywhere in chains.' These are the famous opening words of a treatise which, from the French Revolutionary Terror to the Dictatorship of the Proletariat, has been interpreted as a blueprint for totalitarianism. But in *The Social Contract* Rousseau (1712-1778) was at pains to stress the connexion between liberty and law, freedom and justice. Arguing that the ruler is the people's agent, not its master, he claimed that laws derived from the people's General Will. Yet in preaching subservience to the impersonal state he came close to defining freedom as the recognition of necessity.

THE CONFESSIONS

Translated by J. M. Cohen

In his posthumously published *Confessions* Jean-Jacques Rousseau (1712-78) describes the first fifty-three years of his life. With a frankness at times almost disconcerting, but always refreshing, he set out to reveal the whole truth about himself to the world, and succeeded in producing a masterpiece which has left its indelible imprint on the literature of successive generations, influencing among others Proust, Goethe, and Tolstoy.

BALZAC IN THE PENGUIN CLASSICS

SELECTED SHORT STORIES

Translated by Sylvia Raphael

In addition to the longer novels Balzac wrote some fifty stories during his working life. The twelve included here provide examples of many varied aspects of his art: tragic, melodramatic, sentimental, pathetic and comic. With the ability to tell a gripping tale Balzac combined a lively imagination, a minute observation and a keen sense of the irony of the human condition.

URSULE MIROUËT

Translated by Donald Adamson

In 1842, eight years before his death, Balzac described *Ursule Mirouët* as the masterpiece of all the studies of human society that he had written; he regarded the book as 'a remarkable *tour de force*'.

An essentially simple tale about the struggle and triumph of innocence reviled, *Ursule Mirouët* is characterized by that wealth of penetrating observation so readily associated with Balzac's work. The twin themes of redemption and rebirth are illuminated by a consistently passionate rejection of both philosophic and practical materialism in favour of love. In this case love is added by supernatural intervention, which itself effectively illustrates Balzac's lifelong fascination with the occult.

COUSIN BETTE

Translated by Marion Ayton Crawford

Cousin Bette (1847) was one of the last and greatest of Balzac's novels. It is the story of the Hulot family: risen to eminence under Napoleon I, their aristocratic values leave them bewildered and vulnerable in the money-ridden bourgeois Paris of the 1840s. It is also the story of Bette herself, the poor relation whose patient malice finally leads to their destruction.

ZOLA IN THE PENGUIN CLASSICS

—

LA BÊTE HUMAINE

Translated by Leonard Tancock

'Love and death, possessing and killing, are the dark foundations of the human soul.'

La Bête Humaine is a taut thriller of violent passions and sexual jealousy. But the book is also a fascinating study of the criminal mind and a bitter attack on the French judicial system.

GERMINAL

Translated by Leonard Tancock

Germinal was written by Zola (1840–1902) to draw attention to the misery prevailing among the poor in France during the Second Empire. The novel depicts the grim struggle between capital and labour in a coalfield in northern France. Yet through the blackness of this picture, humanity is constantly apparent, and the final impression is one of compassion and hope for the future, not only of organized labour, but also of man.

THE DEBACLE

Translated by Leonard Tancock

The Debacle is the climax of Zola's great Rougon-Macquart series. Its subject is the Franco-Prussian War of 1870, the defeat at Sedan, and the Paris Commune, the traumatic humiliation which brought about the collapse of the corrupt and vulgar Second Empire, transformed France, and left scars which have remained unhealed to this day. Zola's account of these tragic events is remarkably factual; his descriptions of armaments, of strategy and tactics, and of the behaviour of the participants, both great and small, are based on intensive research. But *The Debacle* is much more than a documentary. It is at once one of the greatest war novels ever written and a grimly prophetic vision of the realities of our time.

SOME FRENCH PENGUIN CLASSICS

THREE FRENCH FARCES

THE HAPPIEST OF THE THREE
Eugène Labiche and Edmond Gondinet

LET'S GET A DIVORCE!
Victorien Sardou and Émile de Najac

GET OUT OF MY HAIR!
Georges Feydeau

Translated by Frederick Davies

In Paris during the last decades of the nineteenth century farce reached its height, both in technical perfection and in the devastatingly accurate portrayal of character and manners. The playwrights represented in this volume demonstrate the genre at its best and their masterpieces have been compared, not undeservedly, with those of Molière.

VOLTAIRE

CANDIDE

Translated by John Butt

Candide, Voltaire's wittiest novel, deals with the problems of suffering and the existence of evil and in it Voltaire attacks the hopelessness and callousness of the 'all for the best' philosophy, as personified by the tutor Pangloss.

MAUPASSANT

BEL-AMI

Translated by Douglas Parmée

In this penetrating analysis of power and the lust for it we witness the endeavours of a young provincial to make good in the capital: the frenetic, corrupt Paris of the Third Republic. His single-mindedness, his exploitation of sex, his ruthless cunning and sheer good luck are presented with a wit and sensitivity which make *Bel-Ami* a dazzling *tour de force*.

STENDHAL IN THE PENGUIN CLASSICS

THE CHARTERHOUSE OF PARMA

Translated by Margaret R. B. Shaw

Stendhal's second great novel, *La Chartreuse de Parme*, was published in 1839. He adapted the theme from a sixteenth-century Italian manuscript and set it in the period of Waterloo. Amid the intrigues of the small court of Parma the hero, Fabrizio, with his secret love for Clelia, emerges as an 'outsider' whose destiny is shaped by events in which his character plays relatively little part. Fabrizio's final withdrawal into a monastery emphasizes his lack of contact with real life and his similarity to the ingrown hero of the twentieth century.

THE LIFE OF HENRY BRULARD

Translated by Jean Stewart and B. C. J. G. Knight

In 1835, Stendhal, then middle-aged, began an introspective account of his childhood and youth in an attempt to discover the truth about himself. Unfinished and unrevised, it is nonetheless one of the most remarkable and entrancing of autobiographies, with all the spontaneity and vividness of a work written at the moment when memory was unlocking itself.

SCARLET AND BLACK

Translated by Margaret R. B. Shaw

To Stendhal (1783-1842) the novel was a mirror of life reflecting 'the blue of the skies and the mire of the road below'. *Scarlet and Black*, his greatest novel, reflects without distortion the France of the decades after Waterloo – its haves and have-nots, its Royalists and Liberals, its Jesuits and Jansenists. Against this crowded backcloth moves the figure of Julien Sorel, a clever, ambitious, up-from-nothing hero whose tragic weakness is to lose his head in a crisis. Margaret Shaw's translation keeps intact the plain, colloquial style of a writer who, in an age of Romantics, set the pattern for later realists such as Flaubert and Zola.

THE PENGUIN CLASSICS

SOME RECENT AND FORTHCOMING VOLUMES

THE PSALMS

Translated by Peter Levi

BALZAC

SELECTED SHORT STORIES

Translated by Sylvia Raphael

FLAUBERT

SALAMMBO

Translated by A. J. Krailsheimer

ZOLA

LA BÊTE HUMAINE

Translated by Leonard Tancock

A NIETZSCHE READER

Translated by R. J. Hollingdale

CAO XUEQIN

THE STORY OF THE STONE VOLUME TWO:
THE CRAB-FLOWER CLUB

Translated by David Hawkes

BALZAC

THE WILD ASS'S SKIN

Translated by H. J. Hunt

CICERO

LETTERS TO ATTICUS

Translated by D. R. Shackleton Bailey

THE PENGUIN CLASSICS

FOUNDER EDITOR (1944-64): E. V. RIEU

MARIE HENRI BEYLE, known through his writings as Stendhal, was born in Grenoble in 1783 and educated there at the École Centrale. A cousin offered him a post in the Ministry of War and from 1800 onwards he followed Napoleon's campaigns in Italy, Germany, Russia and Austria. In between wars he spent his time in Paris drawing-rooms and theatres.

After the fall of Napoleon he retired to Italy, adopted his pseudonym, and started to write books on Italian painting, Haydn and Mozart, and travels in Italy. In 1821 he left Italy because of the political situation and, returning to Paris, he finished his book *De L'Amour*. This was followed by *Racine et Shakespeare*, a defence of romantic literature. *Le Rouge et le Noir* was his second novel, and he also produced or began three others, including *La Chartreuse de Parme*, none of which was received with any great understanding during his lifetime.

Beyle was appointed Consul at Civitavecchia after the 1830 revolution, but his health deteriorated and six years later he was back in Paris and beginning a life of Napoleon. In 1841 he was once again recalled for reasons of illness, and in the following year he suffered a fatal stroke. Various autobiographical works, his *Journal*, his *Souvenirs d'Égotisme* and his *Vie de Henry Brulard* were published later.

STENDHAL

LOVE

TRANSLATED BY GILBERT AND SUZANNE SALE

AND WITH AN INTRODUCTION BY

JEAN STEWART AND B. C. J. G. KNIGHT



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INTRODUCTION

Biographical Background

- 1783–99. Marie-Henri Beyle (Stendhal) born 23 January 1783 in Grenoble, son of Chérubin Beyle and his wife Henriette, *née* Gagnon, who died in childbirth November 1790. Lived in Grenoble, went to Central School, passed examinations for entry to the École Polytechnique in Paris where he went on 10 November 1799. He did not attend the Polytechnique and lived at first alone and later in the house of his cousin Pierre Daru, who took Stendhal into his offices in the Ministry of War.
1800. Went with the army of Napoleon over the St Bernard Pass into Italy and moved from garrison to garrison in Lombardy and various towns in Northern Italy as aide-de-camp to General Michoud. At end of 1801 obtained leave and returned to France. Began his *Journal*.
- 1802–5. Various occupations and love affairs; interested in the theatre and tried to write a play; much reading, including in particular the *Ideology* of Destutt de Tracy.
- 1806–14. Returned to Paris from Marseille and renewed contact with his cousins Pierre and Martial Daru, important military persons.
Went with Napoleonic armies to Germany, Austria, Hungary.
- 1810–11. Held official posts: *auditeur* to the Council of State, inspector of furniture and buildings of the Crown. Travelled in Italy (Florence, Rome, Naples) and first had the idea of writing an *Histoire de la Peinture en Italie*.
1812. Went with the headquarters staff of Napoleon's army into Russia, entered Moscow, saw it in flames; was sent back to organize provisioning for the retreat from Moscow at Smolensk, Mohilev, Vitebsk.
1813. New post as commissariat officer at Sagan in Silesia. Obtained leave and went to Milan.
1814. At Grenoble appointed assistant to Count de Saint-Vallier, commissioner extraordinary of the 7th military region, to organize resistance to the Allied invasion. Allies entered Paris and Napoleon exiled to Elba. The end of Stendhal's fortunes under Napoleon.