

*Great Stories by Nobel Prize Winners*

PASTERNAK

FAULKNER

HESSE

MANN

YEATS

SHAW

HAMSUN

PIRANDELLO

LAGERKVIST

MAURIAC

CAMUS

AND OTHERS

# *Nobel Prize Winners*

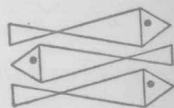
Copyright © 1959 by The Noonday Press  
Library of Congress Catalog Card Number: 59-9450  
Manufactured in the United States of America  
by H. Wolff  
Design: Marshall Lee

Third Printing 1960

# *Great Stories*

EDITED BY LEO HAMALIAN AND EDMOND L. VOLPE

THE NOONDAY PRESS    NEW YORK  
A SUBSIDIARY OF  
FARRAR, STRAUS & CUDAHY



## ACKNOWLEDGMENTS

The editors wish to express their thanks to the persons and publishers listed below for their kind cooperation in granting permission to reprint copyrighted material.

*The Father*, by Björnsterne Bjørnsen. Translated by R. B. Anderson and used with permission of The American-Scandinavian Foundation.

*Flagman Thiel*, by Gerhart Hauptmann. Translated by Adele S. Seltzer and reprinted from *Great German Short Novels and Stories*, edited by Victor Lang, by permission of Random House, Inc. Copyright, 1933, by The Modern Library, Inc.

*Saved*, by Sir Rabindranath Tagore. Published by The Macmillan Company and reprinted by permission of the Publisher.

*A Fisher Nest*, by Henrik Pontoppidan. Translated by Juliane Sarauw and used with permission of The American-Scandinavian Foundation.

*The Call of Life*, by Knut Hamsun. Translated by Anders Orbeck and used with permission of The American-Scandinavian Foundation.

*The Crucifixion of the Outcast*, by William Butler Yeats. Published by The Macmillan Company and reprinted with permission of the Publisher.

*Death*, by Wladyslaw Reymont. Translated by Else Benecke and Marie Bush. Published by Oxford University Press and reprinted with permission of the Publisher.

*The Miraculous Revenge*, by George Bernard Shaw. Reprinted by permission of the Public Trustee and The Society of Authors, London, England.

*The Sardinian Fox*, by Grazia Deladda. Translated by William Fense Weaver and reprinted from *Modern Italian Short Stories*, edited by Marc Slonim, and published by Simon and Schuster, Inc. Copyright 1954 by Marc Slonim. Used with permission of the Publisher.

*Little Lizzie*, by Thomas Mann. Copyright 1936 by Alfred A. Knopf, Inc. Translated from the German by H. T. Lowe-Porter. Reprinted from *Stories of Three Decades* by Thomas Mann by permission of Alfred A. Knopf, Inc.

*What That Kind of Mush Gets You*, by Sinclair Lewis. From *Cass Timberlane* by Sinclair Lewis, copyright 1945 by Sinclair Lewis. Reprinted by permission of Random House, Inc.

*Sunstroke*, by Ivan Bunin. Translated by Teka Matheson and reprinted with the permission of William Aspenwall Bradley.

*War*, by Luigi Pirandello. Translated by Michael Pettinati. From *The Medals and Other Stories*, by Luigi Pirandello. Copyright, 1939, by E. P. Dutton & Co., Inc. Reprinted by permission of the Publisher.

*The Operation*, by Roger Martin du Gard. Translated by Stuart Gilbert and taken from *The Thibaults*, by Roger Martin du Gard. Copyright 1939 by The Viking Press, Inc. Reprinted by permission of The Viking Press, Inc.

*Lost Forests*, by Johannes v. Jensen. Translated by Henry Com-mager and used with permission of The American-Scandinavian Foundation.

*Within and Without*, by Herman Hesse. Translation by T. K. Brown reprinted from *The World's Best* edited by Whit Burnett. The Dial Press, Inc., New York, 1950.

*That Evening Sun*, by William Faulkner. Reprinted from *Collected Stories of William Faulkner*, © Copyright, 1931, renewed, 1958, by William Faulkner. Reprinted by permission of Random House, Inc.

*The Lift That Went Down Into Hell*, by Par Lagerkvist. Translated by Alan Blair. From *The Eternal Smile* by Par Lagerkvist © Copyright, 1954, by Random House, Inc. Reprinted by permission of Random House, Inc.

*Lily*, by Haldor Laxness. Reprinted from *Icelandic Poems and Stories* by permission of the Publisher, Princeton University Press.

*The Guest*, by Albert Camus. Copyright 1957, 1958 by Alfred A. Knopf, Inc. Translated from the French by Justin O'Brien. Reprinted from *Exile and the Kingdom* by Albert Camus by permission of Alfred A. Knopf, Inc.

*Il Tratto de Apelle*, by Boris Pasternak. Translated by Robert Payne and reprinted with the permission of the Translator.

To Kay and Rose

# Preface

TO THE READER

The stories in this volume, though varied in locale, subject, style and inspiration, share a unique distinction: all were written by recipients of the most coveted award in the world of letters, the Nobel Prize for Literature.

The Nobel Prize is highly esteemed for several reasons. It is the only literary award of true international prestige. And by bringing the writer to the attention of a world-wide audience it elevates the solitary figure of the artist to his rightful distinction as international hero. Furthermore, in an age in which the cheap and the shoddy is hailed by so many as art, the award invites that audience to join in the celebration of the true artist's devotion to his craft. Finally, there is the attractive cash prize (worth about \$30,000) that accompanies the medallion bearing the likeness of Nobel on one side and a symbolic representation of literature on the reverse side.

Some writers (rarely those who win it) openly sneer at the Nobel Prize, asserting that such awards are irrelevant, even antagonistic, to the life of art. Gore Vidal, for instance, has compared the award to the Roman custom of opening the veins in the bath. Part of this prejudice against the prize probably stems from the strong feeling that still surrounds the name of its founder, Alfred Bernhard Nobel. He is remembered as the first man to make and explode dynamite, as the Swedish industrialist who amassed a vast fortune through the manufacture of explosives,



as the conscience-stricken magnate who turned philanthropist before his death in San Remo, Italy, in 1896. As far as it goes, the picture is not inaccurate, but it omits those elements which yield the image of the whole man.

In reality, Nobel was also a quiet, peaceful, and studious man who devoted most of his life to research in chemistry, engineering, agriculture; he studied in the United States with the inventor of the ironclad, the *Monitor*, and helped to develop synthetic rubber. He was deeply interested in the cause of peace and the arts and sciences that helped to perpetuate peace. In his will, he left a nine million dollar trust fund, the interest from which was to be distributed annually (on December 10th) "in the form of prizes to those who have, within the respective twelve months successively elapsed, rendered the greatest service to mankind" in chemistry, medicine, physics, and peace. He also specified that the Swedish Academy of Stockholm was to award an equal portion to the "person who shall have produced in the field of literature the most distinguished work of an idealistic tendency."

The Academy clarified the somewhat turgid phrases of Nobel's will. Literature was interpreted to mean not only belles-lettres, but also other works, provided that they possessed literary merit. It also indicated that while the prize was to be awarded for the author's latest work, older achievements would be taken into account if their importance had become apparent within the specified period. Hence, while the Academy over the years has preferred the poet, playwright, or novelist, historians such as Winston Churchill and Theodor Mommsen and philosophers such as Bertrand Russell and Henri Bergson are among the recipients; and while the Academy has often cited a particular work as the basis of the award, such writers as Ernest Hemingway, T. S. Eliot, Andre Gide, and Ivan Bunin—to mention a few—were honored for their entire output.

The Academy also determined that a prize could be divided or allotted jointly to two or more candidates, and that it could be retained for the following year if no worthwhile work appeared in the year under consideration. As a result, the prize was divided

between two authors in 1904 (Frederic Mistral and Don Jose Echegaray) and 1917 (Karl Gjellerup and Henrik Pontoppidan), and was withheld seven other years, all, except 1935, years in which the world was at war.

However it has seen fit to interpret Nobel's intentions, the Academy has scrupulously observed his injunction that "no consideration whatever is to be given to the nationality of the candidate"—except during the war years, when writers of neutral countries were apparently given preference (hence the preponderance of Scandinavian names during these periods). The fifty-four winners represent eighteen nations. Most of the recipients have been continental Europeans, but Great Britain, Iceland, India, Chile, and the Irish Free State have been honored; and the United States, though a late starter, has been represented by five winners since Sinclair Lewis received the prize in 1930. French writers have been chosen nine times, English writers six times, and German writers five times. Until Boris Pasternak was named in 1958, no writer living in Russia had ever (Bunin lived abroad) been chosen for the distinction.

The first award was made in 1901 to the Frenchman Rene F. A. Sully-Prudhomme and for the first twenty-five years, at least, the prize went to writers who had matured and written during the previous century. Because great writers invariably reflect the thoughts and tastes of their times and because they usually account for the artistic advances of their craft, this collection of stories is more than an anthology of world-renowned writers. It is a historical survey of the changing literary styles and tastes over the past hundred years, and perhaps of more interest to an age primarily interested in fiction, it is a survey of the developing form of fiction during that period in literary history when that form was becoming an art.

Like the novel, the short story, which was first proclaimed as a distinct art form by Edgar Allen Poe, has undergone drastic changes in the past century. Its development has in many ways coincided with the development of the art of fiction. Among the many advances that took place in fiction during the years covered

by this anthology, two are most obvious in these stories: subtlety of presentation and a shift from external physical action to internal mental or spiritual action. The nineteenth-century short story, like the novel of that period, seldom required more of the reader than an ability to read. The writer took infinite pains to clarify his intention and his meaning, spelling out in what seems to us today an obvious, often discursive manner the significance of each character and event. The modern author, on the other hand, is likely to expect a creative participation from his reader. The reader must immerse himself in the story; he must be sensitive to the subtle touches through which the atmosphere and setting are developed, to the skillfully-handled symbols through which character and significance of action are revealed. Earlier fiction writers were content to present their characters from the outside; today the writer probes, through symbol and suggestion beyond the external facade of his characters and enters the complex emotional and psychological inner terrain of the human being.

Therefore, we have tried to include in this collection stories which not only appeal to modern tastes but which also represent their authors and their period. Unfortunately, as a record of the advances made in fiction, the book has some evident gaps. Some of the greatest writers of our age could not be included. Though their influence is apparent in the work of a number of writers represented here, Leo Tolstoy, Henry James, Marcel Proust, Joseph Conrad, James Joyce, and D. H. Lawrence are missing from the list of prize-winners.

Two other writers whom we should have liked to include—Andre Gide and Ernest Hemingway—are among the missing. Their publishers refused to give us permission to reprint any of their work. Such omissions, though painful to the specialist in fiction, need not bother the general reader, whose enjoyment depends upon the quality of the story he reads, not upon the reputation of the writer. Our major aim has been to assemble a collection of quality fiction, and this aim we believe we have succeeded in achieving. These stories, like all great literature, reveal to us the

individual artist coming to grips with life in terms of the creative and thinking human being. Several of them are notable for the way they bring focus upon man as a creature of feeling and vision searching for a dimly-remembered dream, crying out the anguish of a soul crushed by its own will, looking into the heart of light or darkness when the veil is twitched away for a moment, reflecting the life of the mind and the promptings of the spirit.

*Leo Hamalian and Edmond L. Volpe*

*City College of New York*

- Preface*, xi
- Björnsterne Björnsen*: THE FATHER, 3
- Rudyard Kipling*: THE MAN WHO WAS, 7
- Selma Lagerlof*: THE OUTLAWS, 22
- Maurice Maeterlinck*: THE MASSACRE OF THE INNOCENTS, 40
- Gerhart Hauptmann*: FLAGMAN THIEL, 51
- Sir Rabindranath Tagore*: SAVED, 82
- Henrik Pontoppidan*: A FISHER NEST, 86
- Knut Hamsun*: THE CALL OF LIFE, 101
- Anatole France*: THE PROCURATOR OF JUDEA, 106
- William Butler Yeats*: THE CRUCIFIXION OF THE  
OUTCAST, 121
- Wladyslaw Reymont*: DEATH, 129
- George Bernard Shaw*: THE MIRACULOUS REVENGE, 150

# Contents

- Grazia Deledda*: THE SARDINIAN FOX, 173
- Thomas Mann*: LITTLE LIZZY, 187
- Sinclair Lewis*: WHAT THAT KIND OF MUSH GETS YOU, 203
- Ivan Bunin*: SUNSTROKE, 211
- Luigi Pirandello*: WAR, 220
- Roger Martin Du Gard*: THE OPERATION, 225
- Johannes V. Jensen*: LOST FORESTS, 246
- Herman Hesse*: WITHIN AND WITHOUT, 251
- William Faulkner*: THAT EVENING SUN, 264
- Par Lagerkvist*: THE LIFT THAT WENT DOWN INTO HELL, 284
- Francois Mauriac*: A MAN OF LETTERS, 291
- Haldor Laxness*: LILY, 317
- Albert Camus*: THE GUEST, 329
- Boris Pasternak*: IL TRATTO DE APELLE, 344

G R E A T   S T O R I E S   B Y   N O B E L   P R I Z E   W I N N E R S





# Bjørnsterne Bjørnsen

THE FATHER

BJÖRNSTERNE BJÖRNSEN is regarded, with Hendrik Ibsen, as one of the fathers of modern Norwegian literature. Born in 1832 in the northern mountains, he attended the University of Christiania and soon afterwards embarked upon a distinguished career as a dramatist, critic, poet, novelist, and moral and political leader. In 1903, he was the third recipient of the Nobel Prize. Like two other award winners, Wladyslaw Reymont and Grazia Deledda, he sought to transmit to his reader the life of the peasant, whom he considered the true representative of his nation. Simple and direct, his short stories convey the reality of nature in the austere life he depicts, and this compressed little masterpiece, "The Father," published in 1881, reveals his ability to convey emotional intensity in a few words. When he died in Paris in 1910, his body was returned to Norway in state.

The man whose story is here to be told was the wealthiest and most influential person in his parish; his name was Thord Overass. He appeared in the priest's study one day, tall and earnest.

"I have gotten a son," said he, "and I wish to present him for baptism."

"What shall his name be?"

"Finn—after my father."

"And the sponsors?"

They were mentioned, and proved to be the best men and women of Thord's relations in the parish.