

EIGHTH EDITION

VOLUME 2



THE NORTON ANTHOLOGY

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# WESTERN LITERATURE

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# The Norton Anthology of Western Literature

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*Eighth Edition*

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UNIVERSITY OF MASSACHUSETTS, AMHERST



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VOLUME 2

*The Enlightenment through the Twentieth Century*

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# Preface to the Eighth Edition

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The literature of the Western tradition is a celebrated stream of rich and diverse texts that have brought enjoyment and wisdom to readers for—in some cases—thousands of years. As the tradition has evolved and expanded over time, certain authors have been read and reread with remarkable continuity, even as perspectives on their work have changed with changing cultural attitudes. These authors—such as Homer, Sappho, and the Greek dramatists; Virgil and Dante; Cervantes, Shakespeare, and Molière; Goethe, Tolstoy, Flaubert, and Proust—and dozens of others still appear in *The Norton Anthology of Western Literature*, many with additional selections and in vivid new translations. As we have done in the past, the editors have made a number of additions to the list of celebrated authors in the anthology. New authors to this edition include Hesiod, Apuleius, Chrétien de Troyès, Jean de la Fontaine, Lord Byron, Mikhail Lermontov, Nikolai Gogol, Giovanni Verga, Guy de Maupassant, Joseph Conrad, Constantine Cavafy, Alfonsina Storni, Pablo Neruda, Italo Calvino, and Derek Walcott, among others.

This edition improves upon its predecessors in an important new dimension as well: the presence of numerous texts—historical, philosophical, political, and religious—that provide cultural contexts and illuminate patterns of thought. Grouped in thematic clusters for ease of reference and as points of departure for classroom discussion, these texts are more than mere historical documentation. They show how different thinkers viewed the events and central issues of their times. These events and issues resonate with, and sometimes even appear within, the literary works that surround each thematic cluster. Together, the documents reprinted in these clusters comprise a polyphonic tradition of different voices and concepts of reality: they display divergent images of social, political, ethnic, and gendered identity as well as competing concepts of human nature, the nature of the universe, ethical values, and the proper organization of society. Some of the authors are famous: Herodotus, Thucydides, Joan of Arc, Christopher Columbus, Charles Darwin, Karl Marx, and Jean-Paul Sartre, for example. Others—Lucretius, Theophrastus, Christine de Pizan, Madame de Staël, Mona Caird, Giuseppe Garibaldi, Sol T. Plaatje, and Frantz Fanon—are significant but less widely known figures. Reading these cultural texts in conjunction with texts ruled by the artistic imagination richly illuminates a shared world of experience and brings alive the complex reality of a literary-cultural tradition in which all are embedded. Complementing the written texts are sixteen colored plates in each volume, each with a caption situating its subject in cultural history.



Throughout *The Norton Anthology of Western Literature*, you will recognize many other changes, both large and small. What follows is a section-by-section overview of these changes.

**The Ancient World.** The epic of *Gilgamesh* is brought into sharp focus by the juxtaposition of two differing translations of Tablet XI (the story of the Flood and Gilgamesh's return home), one by noted Near Eastern scholar Benjamin Foster and the other by contemporary poet and translator Stephen Mitchell. The passages from Genesis and Exodus in the Hebrew Bible are newly translated by Robert Alter and now include the story of Abraham and Sarah, and of Moses receiving the Law. Job is newly translated by Raymond Scheindlin. The familiar and influential cadence of the King James Version is retained in our selections from the Psalms and the Song of Songs. Aeschylus's trilogy the *Oresteia* now appears complete with the inclusion of *The Libation Bearers*. *Antigone* has been added to Sophocles' *Oedipus the King*, and a new author, the Carthaginian writer Apuleius, is represented by selections from his comic masterpiece *The Golden Ass*. Book I of Virgil's *Aeneid* is now included, as is the creation myth in Ovid's *Metamorphoses*—and Ovid is newly translated by Charles Martin. Other new translations appear throughout. Homer is represented by Stanley Lombardo's *Iliad*, a realistic rendering that has been enormously successful in the classroom, and by Robert Fagles's well-known translation of the *Odyssey*. Sappho's lyrics are translated by Anne Carson, and Plato's *Apology* by C. D. C. Reeve. Classicist Jeffrey Henderson gives us a new translation of Aristophanes' unforgettable *Lysistrata*. Richmond Lattimore translates the selections from the New Testament. Complementing these and other works in this section is a cluster that describes the competing belief systems in Greece and Rome, ranging from a traditional faith in the Olympian gods to various secular, scientific, and philosophical inquiries. Plato, Aristotle, and Aeschylus, as well as five new authors—Hesiod, Herodotus, Thucydides, Lucretius, and Seneca—contribute their perspectives in a span that ranges over eight centuries.

**The Middle Ages.** The Middle Ages are not known for their charitable view of women, and another cluster, "Medieval Women," explores this reputation in ten selections, all new to this volume, and concludes that the period was far more divided on the issue than is generally recognized. Passages from Tertullian, St. John Chrysostom, Theophrastus, Heloise, Andreas Capellanus, Guillaume de Mailly, the anonymous Southern Passion, Christine de Pizan, legal records in England, and a transcript of the trial of Joan of Arc furnish passionate arguments on both sides of a debate that reaches back into the ancient world and has not yet disappeared. Echoes of these attitudes appear throughout the most popular works of the period—for example, in Boccaccio's *Decameron*, Chaucer's *Canterbury Tales*, the *lais* of Marie de France, Dante's *Divine Comedy*, and many of the lyric poems printed here. Several new works appear in this section: *The Story of the Grail* by Chrétien de Troyes, "The Story of the Fisherman and the Demon" in *The Thousand and One Nights*, the Prologue to Boccaccio's *Decameron*, and seven new suras added to the existing selections from the Koran. There are also two new translations of note: Seamus Heaney's acclaimed rendering of *Beowulf*, and Mark Musa's *Divine Comedy*.

**The Renaissance.** Shakespeare's *Hamlet*, found indispensable by many of our readers, returns to the Renaissance section, joined by a group of poems

by John Donne, three new stories from *The Heptameron* of Marguerite de Navarre, and additional passages from Cervantes's *Don Quixote* and Milton's *Paradise Lost*. Lope de Vega's *Fuente Ovejuna* appears in a new translation by Gwynne Edwards, and several new translations by Mark Musa round out the selection of Petrarch's sonnets. A major addition to this section consists in an eminently teachable set of three thematically organized clusters of lyric poetry: love poetry in the Petrarchan tradition, "carpe diem" poetry, and a wider range of metaphysical poetry. Leading poets of several national traditions are reunited in these groupings, which demonstrate the power of artistic ideas to cross national boundaries and reinvent themselves in a new setting. For lyric poetry after Petrarch, we have Michelangelo Buonarroti, Francesco Berni, Maurice Scève, Sir Thomas Wyatt, Veronica Franco, Edmund Spenser, Sir Philip Sidney, and Giambattista Marino; for those trying to persuade their loved one to "seize the day," there is Lorenzo de' Medici, Angelo Poliziano, Torquato Tasso, Christopher Marlowe, Sir Walter Raleigh, Edmund Spenser, Sir Philip Sidney, John Donne, Ben Jonson, Robert Herrick, Martin Opitz, and Andrew Marvell. The other metaphysicals are represented by Guy Le Fèvre de la Boderie, San Juan de la Cruz, Agrippa d'Aubigné, George Herbert, Francisco de Quevedo, and Constantijn Huygens. Finally, a cluster of prose texts in "Travel and Discovery" run the gamut from fantastic voyages to tales of conquest and subsequently a bleak critique of that conquest, setting side by side the voyagers' assumed (European) norms for human behavior and the challenging reality of contact with other cultures. The spirit of inquiry and self-interrogation shown variously in the writings of Sir John Mandeville, Christopher Columbus, Hernán Cortés, Bernal Díaz, Hans Staden, Bartolomé de Las Casas, and Captain John Smith recur throughout Renaissance writings (notably in Montaigne's celebrated essay *On Cannibals*) and take on new life in nineteenth- and twentieth-century debates over colonization and globalization.

**The Enlightenment.** The situation of women is the subject of our Enlightenment cluster, with energetic testimony from Judith Drake, Theodor Gottlieb von Hippel, Mary Robinson, Hannah More, and Olympe de Gouges as well as a passage from Jean-Jacques Rousseau's narrative treatise on education, *Émile*. One of the most passionately sought rights for women was the opportunity to receive a full (and not merely "practical") education, and the debate initiated so forcefully here continues well into the nineteenth and twentieth centuries (see Mona Caird and Virginia Woolf, later in this anthology). Also new to this section is a series of celebrated fables by the French classical author Jean de La Fontaine.

**The Nineteenth Century: Romanticism.** Rousseau, although living in the eighteenth century, is usually discussed as a precursor of nineteenth-century Romanticism, and the new translation of his *Confessions* by J. M. Cohen launches the next section. We are pleased to be able to offer, in addition, Martin Greenberg's remarkable new translation of *Faust*, Part I. Poems by Lord Byron have been added to current selections from Blake, Wordsworth, Coleridge, Shelley, and Keats to form an overview of English Romantic lyrics that corresponds to the section on Continental Romantic lyrics, which itself has expanded to include the Frenchman Gérard de Nerval and the Russian Mikhail Lermontov. The cluster "Revolutionary Moments" focuses on a contrast of American and French figures in the revolutionary period: Governor

Thomas Hutchinson of the Massachusetts Bay Colony, John and Abigail Adams, Mercy Otis Warren, Madame de Staël, Thomas Paine, Jean-Paul Marat (whose death is depicted by Jacques-Louis David in the color insert), and various participants in the French Revolution.

**The Nineteenth Century: Realism and Symbolism.** This section adds short stories by three celebrated and influential authors who have been claimed at different times for both realism and naturalism: Guy de Maupassant, with *Hautot and His Son*; Giovanni Verga, co-founder of the Italian movement of *verismo* (truthful representation), with *Freedom*; and Nikolai Gogol (paradoxically, also a master of the grotesque) with his tragicomic *The Overcoat*. A new translation of Ibsen's *Hedda Gabler*, by Rick Davis and Brian Johnston, is also offered. To the selections of Symbolist poetry we have added short prose works by Baudelaire, Mallarmé, and Rimbaud that clarify crucial aspects of their poetry: Baudelaire's *The Queen of Faculties* from his *Salon of 1859*; Mallarmé, in passages from an interview and in *Crisis in Poetry*; and Rimbaud, in his letter to Paul Demeny known as the *Letter of the Seer*. Two clusters—"Revolutionary Principles" and "Perspectives on European Empire"—present major texts in intellectual and political history. The former focuses on influential ideas that challenged accepted wisdom and structures of authority: Charles Darwin's evolutionary theory in *The Origin of Species* and *The Descent of Man*; Karl Marx and Friedrich Engels's definitions of "Bourgeois and Proletarians" from the *Manifesto of the Communist Party*; Émile Zola's famous letter *J'Accuse*, denouncing governmental corruption and anti-Semitism in the Dreyfus case; Friedrich Nietzsche's attack on the West's moral decay in *The Gay Science*; and Mona Caird's description of patriarchal marriage as a system of legalized slavery in *The Emancipation of the Family*. "Perspectives on European Empire," focusing especially on the history of colonialism and racist policies, cites documents from various positions of power or vulnerability: Thomas Babington Macaulay's influential *Minute on Indian Education*, prescribing English as the language of instruction in India; the Yao chief Machemba, protesting invasions by German soldiers; the British imperialist Cecil Rhodes, urging the exploitation of Africa for the benefit of Europe; the South African Olive Schreiner, urging a similar development for the benefit of colonists; a fascinating account of her travels in West Africa by the intrepid Victorian ethnologist Mary Kingsley; the diary of an African civil servant, Sol T. Plaatje, set in the siege of Mafeking during the Boer War; and a surprising (and unsuccessful) proposal by international revolutionary Giuseppe Garibaldi to restructure European government in a way that foreshadows the next century's European Union.

**The Twentieth Century.** The first of many new works in the twentieth-century section is Joseph Conrad's *Heart of Darkness*, which echoes themes of the preceding cluster and can profitably be read in conjunction with it. Other new entries include evocative lyrics by the chief modern Greek poet Constantine Cavafy; the short story *Flowering Judas* by Katherine Anne Porter; poems by the Argentinian writer Alfonsina Storni; selections from the Chilean poet Pablo Neruda, including sections VI through XII of his epic *The Heights of Macchu Picchu* from *General Song*; an intriguing chapter from *Invisible Cities* by the Italian fantasist Italo Calvino; and selections from *Omeros* by the Caribbean poet Derek Walcott. Virginia Woolf's *A Room of One's Own* now contains the addition of Chapter One and is appropriately

accompanied by the short story *An Unwritten Novel*. William Faulkner is represented by two favorite short stories: *Barn Burning* and *Spotted Horses*. *The Hollow Men* has been added to the selections by T. S. Eliot. *Borges and I*, Borges's short meditation on textual and personal identity, now accompanies the author's *The Garden of Forking Paths*. The Proust selection from *Swann's Way* appears in a celebrated new translation by Lydia Davis, and Kafka's *Metamorphosis* is now offered in a translation by J. A. Underwood.

Three thematic clusters—"Civilization on Trial," "Freedom and Responsibility at Mid-Century," and "On Being a Cultural Other"—document important issues in twentieth-century thought. Doubts about the status of European civilization begin to be aired at the turn of the century and strengthen after World War I, as is shown in the first cluster with Max Weber's *The Protestant Ethic and the Spirit of Capitalism*, the entry *Civilization* from the famous eleventh edition of the *Encyclopaedia Britannica*, Oswald Spengler's bleak assessment in *The Decline of the West*, Paul Valéry's letter-essay *The Crisis of the Mind*, and two works by Sigmund Freud: *The Future of an Illusion* and *Civilization and Its Discontents*. By mid-century, directly following World War II, attention turned to the role played by individual choice in human affairs, and our second cluster presents analyses by the existentialist philosopher Jean-Paul Sartre (*Being and Nothingness*), the social philosopher Hannah Arendt (*Organized Guilt and Universal Responsibility*), and the novelist and essayist George Orwell (*The Prevention of Literature*). Finally, recapitulating the emphasis on cultural identity that has, in one or another form, permeated the century, the third cluster invokes a range of speakers who remind us—from their own experience—that easy definitions have little validity in real life. Included are selections from René Ménil, *Concerning Colonial Exoticism*; Simone de Beauvoir, *The Second Sex*; Frantz Fanon, *The Wretched of the Earth*; Chinua Achebe, *Named for Victoria, Queen of England*; Audre Lorde, *Age, Race, Class, and Sex: Women Redefining Difference*; Edward Said, *Orientalism*; Trinh T. Minh-ha, *Woman, Native, Other: Writing Postcoloniality and Feminism*; and Salman Rushdie's recent *Step across This Line*.

The new Eighth Edition contains all of the pedagogical support to which our users are accustomed: maps, time lines, pronunciation glossaries, and, of course, the informative introductions and notes, written by editors who are themselves experienced teachers and who often incorporate suggestions from our users. The sixteen color plates new to this volume are captioned and broadly coordinated with each period. In addition, *The Norton Anthology of Western Literature* now provides students and teachers access to a new online resource for students of literature—Norton Literature Online. More information about Norton Literature Online can be found inside the back cover of this anthology.

Each section of *The Norton Anthology of Western Literature* has added new material to old favorites, allowing the teacher to keep tried-and-true works and also to experiment with different contexts and combinations. Some links are suggested by the organization of the table of contents, but there is no prescribed way of using the anthology, and we are confident that the materials presented here offer a wealth of viable options to support customized syllabi geared to specific student needs. A separate *Instructor's Guide*, with further suggestions and helpful guidance for new and experi-



enced instructors alike, is available from the publisher on request.

In closing, we want to pay tribute to Jerome Wright Clinton, professor of Near Eastern Studies at Princeton University, who died in 2003. Professor Clinton, a translator of classical Persian literature and a scholar of great learning and humanity, was the Near Eastern editor for the *Norton Anthology of World Literature* and edited the entries for the Koran and *The Thousand and One Nights* in this edition. A generous colleague and friend, he will be missed.

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# Phonetic Equivalents

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For use with the Pronouncing Glossaries preceding  
most selections in this volume.

a as in *cat*  
ah as in *father*  
ai as in *light*  
aw as in *raw*  
ay as in *day*  
e as in *pet*  
ee as in *street*  
ehr as in *air*  
er as in *bird*  
eu as in *lurk*  
g as in *good*  
i as in *sit*  
j as in *joke*  
nh a nasal sound (as in French *vin*, *vẽ*)  
o as in *pot*  
oh as in *no*  
oo as in *boot*  
or as in *bore*  
ow as in *now*  
oy as in *toy*  
s as in *mess*  
ts as in *ants*  
u as in *us*  
zh as in *vision*



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