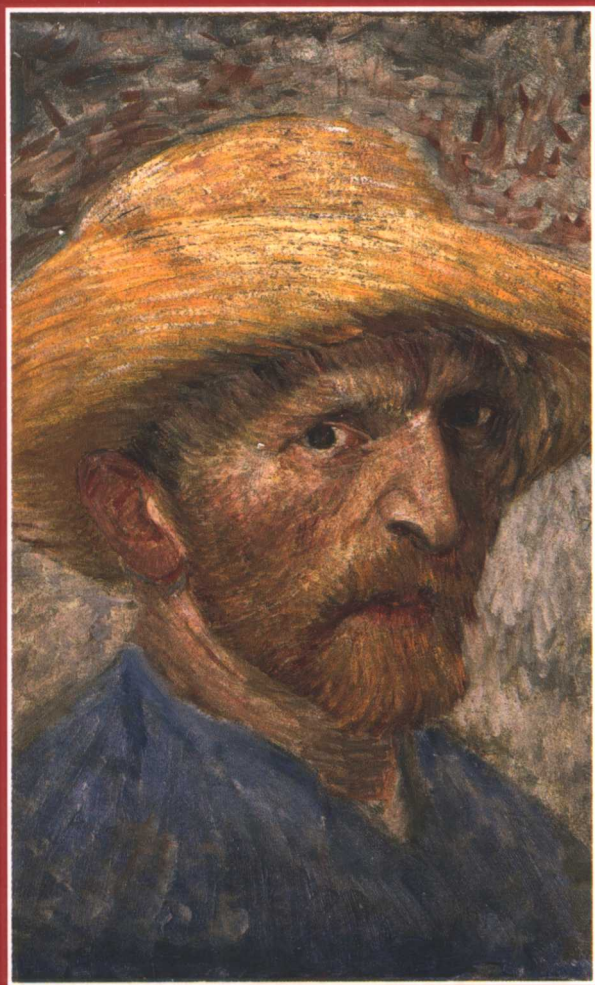


The Norton Anthology

# World Masterpieces



*Sixth Edition • Volume 2*

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# The Norton Anthology of World Masterpieces

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SIXTH EDITION

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VOLUME 2

*Literature of Western Culture Since the Renaissance*

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## Preface to the Sixth Edition

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The book in your hands is the new Sixth Edition of *The Norton Anthology of World Masterpieces*—rethought, redesigned, minutely corrected, and richly enlarged.

The additional works that our new format allows us to bring you in this edition have been chosen individually to propagate lively class discussions and collectively to confer on what many users tell us is already the best teaching instrument in the business an unparalleled variety and scope. This without in any way impairing the carefully considered inner coherencies of theme and genre that for thirty-five years have made this anthology an inimitable classroom success.

New authors in this edition include, from Greece, Sappho; from Rome, Catullus; from France, Villon, Marguerite de Navarre, Chateaubriand, Hugo, and Duras; from Spain, Calderón; from Italy, Leopardi; from Germany, Heine; from Austria, Freud and Bachmann; from Russia, Pushkin and Akhmatova; from Mexico, Sor Juana; from Egypt, the Nobel prize-winner Mahfouz; and from Nigeria, Achebe. Four authors *not* new in this edition appear here in important new selections: Browning in two additional poems that allow for a deeper exploration of the dramatic monologue ("My Last Duchess") and open up an entirely different side to his poetic genius (" 'Childe Rolande to the Dark Tower Came' "); Baudelaire in more and different poems (including several prose poems from *Paris Spleen*) as well as new translations; Mann in one of the seminal short novels of our century, *Death in Venice*; and Lessing in an African story evoking most poignantly the pain and confusion that result when a society, or an age, or a person of settled traditions and cherished values goes down to destruction under the destabilizing forces of time and change.

Add to the above names the most prolific of all authors, "Anonymous," on whom we draw in this edition for the Babylonian *Epic of Gilgamesh* (at least eight centuries older than Homer), the Anglo-Saxon epic *Beowulf*, and the Provençal romance of *Aucassin and Nicolette*; add further a florilegium of medieval Latin poems by authors as various as Boethius, Alcuin, Aquinas, and the poets of the *Carmina Burana*; add as well a liberal selection from the Koran, and we believe you will agree with us that a challenging year of choices lies ahead.

Of the world's great plays, you may choose here among twenty, representing nine literatures and proceeding from the complete *Oresteia* of Aes-

chylus (458 B.C.) to Samuel Beckett's *Endgame* (1957) and Marguerite Duras's ground-breaking screenplay *Hiroshima Mon Amour* (1959). We like to think, moreover, that our shift to Duras's brilliant and pertinent script will encourage teachers and students who have not already done so to enter into serious study of what is more and more clearly the preponderant art form of our times: film.

Of the world's "heroic" poems—those narratives of large substance that in earlier times reflected the frailties and aspirations of an entire people or culture through the vicissitudes of a single protagonist or group (a task that in later times has fallen to the great novelists)—we are able to give you either whole or in extended abridgments, eight: *Gilgamesh* (complete), the *Iliad*, the *Odyssey* (complete), the *Aeneid* (Book IV treating the love affair between Aeneas and Dido is now complete), *Beowulf* (complete), the *Song of Roland*, the *Divine Comedy* (here the entire *Inferno* is complete), and *Paradise Lost* (Book IX treating the Fall of Eve and Adam is complete). Other works supplied here that affiliate easily with these, and sometimes have a comparable cultural reach despite their (usually) shorter compass, range from Cervantes's parody of the chivalric romances in his *Don Quixote* (in extensive selections) through such satiric narratives as Swift's *Gulliver's Travels*, Pope's mock-heroic *Rape of the Lock*, and Samuel Johnson's *Rasselas* to Eliot's *The Waste Land*.

In other choices, you may wish to draw on autobiography: the *Confessions* of St. Augustine and Rousseau or the painful and moving *Narrative of the Life of Frederick Douglass, an American Slave* (complete). Or on a range of human wisdom in the essays and quasi-essays of Aristotle, Plato, Castiglione, Machiavelli, Montaigne. Or on expressions of religious experience: the Old Testament or Hebrew Bible, the New Testament or Greek Bible, the Koran. Or on perhaps the most famous psychological case study ever made: Freud's "*Dora*" (first written up in 1901, first published in 1905), which ushers in this century's persistent fascination with the scientific analysis of human motivations and desires.

As for prose fiction and lyric poetry, you have before you, as the poet Dryden once said of Chaucer, "God's plenty." Contained here are stories or what amount to stories, short and long, by Petronius, Rabelais, Cervantes, Swift, Johnson, Chateaubriand, Pushkin, Woolf, Lawrence, Porter, Faulkner, Camus, Borges, Mahfouz, Ellison, Solzhenitsyn, Lessing, Robbe-Grillet, Bachmann, and García Márquez. Contained here also are eight short novels, complete: Madame de La Fayette's *The Princess of Clèves*, Voltaire's *Candide*, Melville's *Billy Budd*, Dostoevski's *Notes from Underground*, Tolstoy's *The Death of Iván Ilyich*, Kafka's *The Metamorphosis*, Mann's *Death in Venice*, and Achebe's *Things Fall Apart*. From the three writers who perhaps more than any others have shaped our twentieth-century understanding of what a "novel" is—Flaubert, Proust, and Joyce—we give you *Madame Bovary* complete in addition to the substantial initial sections, both self-contained, of *Remembrance of Things Past* and of *A Portrait of the Artist as a Young Man*.

With lyric poetry, our own collective classroom experience and that of many others warned us long ago that translations must be approached with care. Simply put, lyric poetry cannot be translated without losing the unique and marvelously condensed expression that such poetry has in its original language. (We examine the problem in detail in the Note on Translation printed at the back of each volume.) We have accordingly been as generous as space allows with lyric poetry in English, especially when in the nineteenth century it becomes a dominant form. But we have been wary of including too many English translations of lyric poetry composed in another tongue. We do include in this edition, by popular demand, the few poems of Sappho that survive in an undamaged or all but undamaged text, being careful to exclude the many printed under her name that have in fact been manufactured by an editor and / or translator from a few splinters or even three or four words. Catullus, also new here, offers a Roman counterpart to Sappho and, like her, appears by popular demand.

From Petrarch we have always included selections because so much that follows later in the literary expression of male feelings toward beloved women derives from him. (See, for example, the tone with which Hamlet's letter to Ophelia begins, which is also the tone that Donne in *his* love poetry reacts against and Pope wittily plays off of in his *Rape of the Lock*.) Likewise, we have always included selections from Baudelaire, without whose disturbing imagery much in twentieth-century poetry cannot be understood. Now, in this Sixth Edition, widening our representation of Romantic subject-matter and subjectivity, we add examples from France, Germany, and Italy by Hugo, Heine, and Leopardi.

These short poetic forms we give you in the best translations currently to be found, and in future editions we will be constantly on the lookout for improvements. Still, it can never be insisted too often that a poem such as Hugo's "Reverie" or Heine's "The Silesian Weavers"—or, for that matter, Baudelaire's "The Voyage" or Rilke's "Archaic Torso of Apollo"—tends to become in even the most "adequate" translation a pale simulacrum of the original. We have also included, then, selected poems or passages—in the original languages—from Baudelaire, Rilke, and Lorca in order to clarify the total re-visioning a poem must undergo in the act of translation.

With respect to translation generally, one point requires emphasis. An anthology containing masterpieces from several languages is only as useful as its translations are authoritative, alive to the specific energies of the work in hand, and conveyed in an English idiom that brings those energies to its readers with a minimum of loss. Thus you will find Homer's *Iliad* in this Sixth Edition in the fire-new translation of Robert Fagles, published in 1990, cheek by jowl with Robert Fitzgerald's older translation of the *Odyssey*, published in 1961—the reason being that each so far is the absolute best of its kind. On similar grounds, we give you Burton Raffel's racy and raunchy new Rabelais, likewise published in 1990; Richard Wilbur's sparkling *Phaedra* (1986); David Luke's surpassingly acute rendering of *Death*

in *Venice* (1988); and Judith Hemschemeyer's deeply felt version of Anna Akhmatova's *Requiem* (1989); while at the same time turning for *Faust* to Walter Kaufman's translation of thirty years ago and for *Madame Bovary* to Francis Steegmuller's of 1957. Our reason once again is that no translations come close to Kaufman's in catching the kaleidoscopic play of idea, wit, sentiment, and sheer verbal highjinks that makes the original German such a singular delight, or to Steegmuller's in capturing the exquisite balance of Flaubert's French. We are confident you will be as pleased as we are to find them here at last.

The actual dates in the above paragraph are immaterial. What matters is that an anthology of this kind has a moral responsibility to provide you with the best literature in the best of translations regardless of vintage or cost. We of the Norton anthology take this responsibility seriously.

A word now about the future. At thirty-five, this anthology is in the prime of life and burning for a new adventure. Those of you who have noticed that our Fifth Edition had selections from Africa, Japan, and India and that this Sixth Edition opens with an epic from the ancient Middle East and closes with a great novel from modern Africa (or any of you who have used the separate volume entitled *Masterpieces of the Orient* published long ago as a supplement to these volumes) will be aware that for a very long time we have been experimenting with ways to expand this anthology into a collection of "world" masterpieces in the fullest contemporary sense.

In 1995, the fruit of these experiments will appear. An Expanded Sixth Edition of this anthology will be issued containing (with only rare exceptions) everything that this edition contains, plus approximately two thousand pages devoted to outstanding literary landmarks in the cultures of China; India; Japan; Iran, Egypt, and the Arab and Islamic worlds generally; Africa and the Caribbean; and Native America. As is true of all Norton anthologies, the works presented will be chosen, edited, annotated, and discussed by scholar-teachers with internationally recognized credentials. As is also true of Norton books, the Expanded Sixth Edition will avoid cumbrousness of weight and size by the cunning of its design.

We fully understand that even the Expanded Edition can never do entire justice to these great literatures. To accomplish that would call for a five-foot shelf of anthologies of encyclopedic size. Nonetheless, our added pages will afford those of you who wish it a steeper challenge and an exciting further range. We also fully understand that many of you, for reasons both philosophical and personal, will be in no rush to change. Nor need you be. This Sixth Edition and its successors will continue as in the past to evolve and grow, responding to the needs and preferences of those who wish to stress in the limited time at their disposal the Judaic-Greek-Roman-European-American traditions of thought and feeling from which a majority of the institutions of the United States and Canada derive.

Looking out on the controversies now raging between advocates of "canonicity" and "multiculturalism," we find it useful to remember that a sound democracy, like an effective orchestra, needs diversity and consensus equally.

Without diversity the music thins. Without consensus, as Achebe registers so movingly in the novel we conclude with, it “falls apart.” Heraclitus put the point memorably some twenty-five hundred years ago: “As with the bow and the lyre, so with the world. It is the tension of opposing forces that makes the structure one.”

The Editors



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# Acknowledgments

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Among our many critics, advisers, and friends, the following were of special help in providing suggestions and corrections: Richard Adicks (University of Central Florida); Tamara Agha-Jaffar (Kansas City Community College); Kerry Ahearn (Oregon State University); Sarah Bahous Allen (North Georgia College); David Anderson (Texas A & M University); Denise Baker (University of North Carolina—Greensboro); William F. Belcher (University of North Texas); L. Michael Bell (University of Colorado); Ernest Bernhardt (Indiana University); Craig Bernthal (Fresno State University); Gene Blanton (Jacksonville State University); Betsy Bowden (Rutgers University—Camden); Max Braffett (Southwest Texas State University); Edythe Briggs (Santa Rosa Junior College); Gary Brodsky (Northeastern Illinois University); Byron Brown (Valdosta State College); James L. Brown (Kansas City Kansas Community College); Corbin S. Carnell (University of Florida); Michael Carson (University of Evansville); Rose-Ann Cecere (Broward Community College); John Cech (University of Florida); Howard Clarke (University of California—Santa Barbara); Stephen Cooper (Troy State University); T. A. Copeland (Youngstown State University); Walter Coppedge (Virginia Commonwealth University); Bill Crider (Alvin Community College); George Crosland (California State University—Chico); Lenet Daigle (Georgia Southwestern College); Charles Daniel (Valdosta State College); Rosemary DePaolo (Augusta State College); Joseph DeRocco (Bridgewater State College); Ronald DiLorenzo (St. Louis University); Brooks Dodson (University of North Carolina—Wilmington); Patricia Doyle (Lynchburg College); Francis X. Duggan (Santa Clara University); Caroline D. Eckhardt (Pennsylvania State University); Seth Ellis (University of North Carolina—Charlotte); Tom Ferte (Western Oregon State College); Joyce Field; Rowena Flanagan (Kansas City Community College); Marco Frascella (San Joaquin Delta College); Ruth Fry (Auburn University); Michael Fukuchi (Atlantic Christian College); Robert Garipey (Eastern Washington University); Robert Garrity (St. Joseph's College); Bruce Golden (California State University—San Bernardino); Gerald Gordon (Kirkwood Community College); Richard Guzman (North Central College); Richard Hannaford (University of Idaho); Stephen Hemenway (Hope College); Beverly Heneghan (Northern Virginia Community College—Annandale); John Henedy (Providence College); John Hiers (Valdosta State College); Robert Hogan (Rhode Island College); Rebecca Hogan (University of Wisconsin—Whitewater); Phil Holcomb (Angelo State University); Julia Bolton Holloway (University of Colorado); Wallace Hooker (Houston Baptist University); Marjorie Hoskinson (Los Angeles Pierce College); Richard Keithley (Georgia Southern College); Steven G. Kellman (University of Texas at

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An Unwritten Novel	1678
FRANZ KAFKA (1883-1924)	1686
The Metamorphosis	1689
<i>(Translated by Stanley Corngold)</i>	
D. H. LAWRENCE (1885-1930)	1725
Odor of Chrysanthemums	1728
T. S. ELIOT (1888-1965)	1743
The Love Song of J. Alfred Prufrock	1747
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ANNA AKHMATOVA (1889-1966)	1771
Requiem	1775
<i>(Translated by Judith Hemschemeyer)</i>	
KATHERINE ANNE PORTER (1890-1980)	1781
Flowering Judas	1785
WILLIAM FAULKNER (1897-1962)	1794
Barn Burning	1798
Spotted Horses	1812
BERTOLT BRECHT (1898-1956)	1826
Mother Courage and Her Children	1830
<i>(Translated by Ralph Manheim)</i>	
FEDERICO GARCÍA LORCA (1898-1936)	1886
Lament for Ignacio Sánchez Mejías	1890
<i>(Translated by Stephen Spender and J. L. Gili)</i>	
Llanto por Ignacio Sánchez Mejías	1896
4. Alma ausente	1896
ALBERT CAMUS (1913-1960)	1897
The Guest	1900
<i>(Translated by Justin O'Brien)</i>	