

The Norton Anthology

World Masterpieces

EXPANDED EDITION



Volume 1

The Norton Anthology of World Masterpieces

EXPANDED EDITION

Maynard Mack, *General Editor*

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VOLUME I

Beginnings to 1650



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Preface

In 1956, the first edition of this anthology brought to college and university courses in literature the option of a more spacious experience. More spacious in content because it was not confined to English or American literature but embraced the entire literature of the West and ranged in time from the Old Testament and Homer to Joyce, Brecht, Faulkner, Lorca, and Camus. More spacious likewise in purpose because its aim was not simply, as in older books, to place the individual work in its historical and authorial contexts but to penetrate and display as far as possible the inward complexity of structure and the outward reach into the realities of our common life that empower such works to inform and please through so many generations, even centuries.

Today, guided by our own broader classroom experience, much generous counsel from our readers, and the expertise and hard work of several added editorial associates, we place before you this Expanded Edition of *The Norton Anthology of World Masterpieces*. With very few exceptions it contains all that the Sixth Edition (1992) contains; it adds, however, to the masterpieces of the Western tradition some two thousand pages of major works by major artists of Africa, the Arab countries of the Middle East, Israel, the Caribbean, China, Egypt, India, Japan, native America, and the Persia that became Iran. In its scope and presentation, the Expanded Edition is very much a new book.

It goes without saying that no anthology, however vast, can do full justice to the diversity and depth of the literatures of all places and all times. The basic principle of this anthology from its beginnings has been to offer works having recognized authority in their own languages and cultures, but also in the judgment of a larger world. We have sought to maintain that principle here, in the conviction that students of all dispositions and capacities retain more of value from an acquaintance of some depth with a few literatures than from a shrapnel burst of many. Though there is no perfect resolution of this dilemma, we believe from much trial and error that our choice is the wiser of the two.

It also goes without saying that no course in literature enrolling live students can expect them to consume without severe intellectual convulsions more than a reasonable fraction of what is now available between the covers of the original Sixth Edition, or of this its somewhat chubbier sibling. Yet those teachers seeking a wider choice among non-Western works than the regular Sixth Edition provides will meet, we think, with all or much of what they seek in this Expanded Edition: a fascinating assembly of "world masterpieces," presented not in bits and pieces but, as is

the Norton custom, in complete or generous selections, chosen, edited, annotated, and explicated by a top authority in each field.

Whether to use the standard or expanded edition will be determined by the preference of the teacher, the capacity and constituency of the class, and the aims of the course. Either choice is capable of honoring equally the two-sided challenge of intelligent education: that we grow chiefly by encounters with what is Other than ourselves, the unfamiliar experience, event, or thought that unsettles our securities and clichés; but also—and it is a “but also” of large significance—that we best assimilate the unfamiliar by way of the familiar. To know what makes a mule we need some idea of a horse and a jenny.

Turning now specifically to this **Expanded Edition**, we want to clarify some important points about its **character and contents**.

Each volume consists of **three parts**. And since most of the terms customarily used in categorizing Western literatures—Middle Ages, Renaissance, Enlightenment, Romanticism, and the like—have little or no relevance when applied elsewhere, our parts are now temporally determined. In Volume 1 they reach from the beginnings at around 2500 B.C. to A.D. 100, from 100 to 1500, and from 1500 to 1650; in Volume 2, from 1650 to 1800, 1800 to 1900, and 1900 to the present. During some of these periods, it is important to add—notably the period that Western parlance assigns to “**The Renaissance**” and again during parts of the periods denoted by “**The Enlightenment**” and “**Romanticism**”—selections from the non-Western literatures diminish because in any culture the upwellings of creativity that produce works of great stature obey no time schedule.

Within the volumes themselves we follow not a strict chronological sequence but rather an order that blends time's happenstance with pedagogical common sense. As you know from your experience in the classroom and we know from ours, it is folly to subject unsuspecting students (some of them already bewildered by the controversies surrounding “multiculturalism,” others dug in to defend to the death some parochial point of view) to a strictly chronological succession of unrelated works from disparate and unfamiliar civilizations. It will remind them of nothing so much as the eating machine that force-feeds Charlie Chaplin in *Modern Times*, one strange dish slapped to his mouth to be replaced by another with such velocity that he all but strangles. The effect on Chaplin is acute indigestion; on students, intellectual nausea plus a hasty retreat from the subject and possibly from all future contacts with literature.

Mindful of this problem, and of the pedagogical difficulties involved in each part save the last, we have disposed our selections within “sweeps.” These are continuities from a single cultural tradition enabling students to reach at least a modest familiarity with its characteristic forms of expression before moving on to the next. Admittedly, on some occasions this practice calls for difficult decisions. The placing of Petrarch, for instance. In strict chronology, he belongs with Boccaccio and Chaucer. Yet he speaks with a distinctly new voice and new concerns that give him more affinity with Erasmus and Machiavelli, Montaigne and Shakespeare, than

with Chaucer. He can be read with his contemporaries as spokesman of a new era already forming, as new eras always do, in the heart of the old. Or he can be read with his successors—in our view more intelligibly—as precentor in a choir of voices for which his powerful individualism set the tone and mode. An equal difficulty arises with Rousseau. Should he be read in company with Voltaire, whose younger contemporary he was and who said of him wryly after their first and only meeting (anticipating much that was later to be called Romantic egoism): “That man has no talent for dialogue”? Or should he be read like Petrarch—and again, as we think, more intelligibly—in the vanguard of those whom his thought and example most inspired?

In this and all such instances, we consider that our first obligation is to the needs of the students. In that interest, we have broadened introductions, headnotes, and footnotes throughout the two volumes to facilitate cross-cultural comparison and have transformed the Instructor's Guide into a treasure-house of aids and resources, both print and electronic, to that end. We have supplied for each of our sweeps a map designed to facilitate understanding of the geographical settings of the several great civilizations whose master works these volumes offer. Likewise for each sweep, we have supplemented the map with a timeline clarifying the chronological relations of major works and events within the sweep. Informed use of these resources can generate fascinating classroom explorations of the impact of particular times, climes, and topographies on the characteristics of societies, individuals, and works of art.

You will also find here, prefacing most of our selections, brief glossaries for the pronunciation of unfamiliar words and names (a list of the phonetic equivalents we use is located on page xli). These make no attempt at linguistic exactitude, even if that were possible. Their much humbler aim is to supply useable English approximations—approximations that are necessarily governed sometimes by convention and long use (as, say, with *Ghent*, early naturalized in English to rhyme with *tent*); sometimes by arbitrary compromise between the actual or supposed sound of the original and the sounds available or recognizable in modern English speech (as with Beowulf's people the Geats, to whose name the closest one can come in today's English is *Yay-ahts*). No one now alive can say with certainty exactly how the author of *Sir Gawain and the Green Knight* pronounced Uriel, the name he gives to Yvain's father at line 113. We can speak the name today only as it seems to us. Conversely, though we know for certain that he and his contemporaries pronounced his name *Bed-day*, few moderns would be able to identify from those sounds the author of the single most important source for the history of England in the Middle Ages, the Benedictine monk now known everywhere as the Venerable Bede. The finding of suitable English phonetic equivalents for foreign terms and names is as far from being an exact science as negotiating a mine field, and every step requires a judgment call involving risk. Nevertheless, if our efforts help even one student to feel more comfortable about speaking up in class or discussing a passage full of hard names with a classmate, the risk is worth it.

A final note on the sweeps. Though for the most part, as earlier stated,

they bring you continuities from a single culture, we have allowed three exceptions, two minor and one major, again on practical grounds. The initial sweep of Volume 1, Part I, intentionally presents works from three different cultural traditions—Babylonian, Egyptian, Judaic—each among the oldest works that have come down to us in written form, each in its origins reaching well back into a preliterate past, yet accessible and still provocative at the end of the twentieth century. They exemplify what we mean by “world-class,” and they assure any student that, bizarre as some of the world’s literary traditions may seem on first contact, there is always something in them that reflects our common human nature, our common hopes, lusts, ideals, and fears, our common vulnerability to time and change. This lesson must be learned early if any course drawing on unfamiliar cultures is to succeed.

A similar drawing together of three different cultures—Arabian, Persian, Turkish—has been made in the fourth sweep of Volume 1, Part II, and for the same reasons. All three have a world-view in common and feed into each other with great effectiveness when contrasted and compared. The one *major* exception is made in Volume 2, Part III. Here we meet almost uniformly with a modern sensibility that can be recognized as global, or quasi-global, no matter how variably colored it may be in the individual case by nationality, ethnicity, and history. At this point, having outlived their usefulness, sweeps disappear.

The considerations of classroom practicality that impel us to favor sweeps over unmediated chronology have also impelled us to make the next sweep after the introductory one a continuity of Greek literature featuring Homer, Sappho, and the Greek playwrights. Reading this sequence early, parts of which many students know by hearsay and some by contact, builds their confidence and can elicit lively comparisons between *Gilgamesh* and the Greek epics, Egyptian poetry and Sappho, and the Greek and Judaic inheritances. Exploring these relationships lays a foundation for further comparisons with the distinctive qualities of the Chinese and Indian sweeps that immediately follow.

On similar grounds, we preserve in this Expanded Edition most of the mainly Western literature found in the Standard Edition of *The Norton Anthology of World Masterpieces*. Whatever our individual or ethnic associations may be, if we live in the United States it is important to understand the moral and intellectual sources of the country that we inhabit and that in some inescapable sense (even more so when we exercise our right to dissent from it) inhabits us. Though as a nation of immigrants we are continually in the process of redefining our collective life, that life for three centuries was defined primarily through ideas and experiences brought with them by immigrants from Britain and the countries of western and eastern Europe. This tradition constitutes the American half of such terms as African American, Asian American, German American, Hispanic American, Irish American, Italian American, Polish American, and the rest. So far as our collective life in this country has roots, these are to be found in the Western tradition, whose influence in the fabric of our everyday existence is best discovered by immersion in its recognized masterpieces of drama, poetry, and fiction.

Still, our central objective in this Expanded Edition is to encourage exploration of other traditions as well. As in the forest world the effect of roots is the production of spreading leaves and branches and the effect of spreading leaves and branches is the invigoration of roots, so in our human world the vigor of cultural traditions thrives rather from reaching out than from closing in. All over the planet there flourish faiths, fears, arts, and aspirations; needs and markets, likes and dislikes; racial, gender, and ethnic tensions—matters that our shrinking planet of airplanes, television, computer networks, and long-range nuclear missiles has made it materially important for us to know about as well as intellectually and spiritually foolish to ignore. Hostilities at all levels are usually first generated and then exacerbated by xenophobia (“fear of the stranger”) and by the ease with which the unfamiliar book, picture, person, food, custom, costume, or skin color can be demonized. For this phobia the only cure is frequent and prolonged exposure to what is different from ourselves until the unfamiliar becomes familiar, the unaccustomed perspective brings more generous ways of seeing, and we discover how much there is still to learn about ourselves.

With these thoughts in mind, we welcome you to the great menu from multiple cuisines that awaits within. Here are ~~twelve~~ short novels, complete, with large selections from eight ~~more too~~ massive to be printed in their entirety, among them *The Tale of Genji* from Japan and *Journey to the West* (more popularly known as *Monkey*) and *The Story of the Stone* (*Dream of the Red Chamber*) from China. Here also is short fiction of varying lengths, thirty stories in all, emigrating to our pages from native America, Arabia, Argentina, Austria, Canada, China, Colombia, Egypt, France, Germany, India, Israel, Japan, Nigeria, Russia, Senegal, South Africa, and the United States. And here, ~~further~~, are twenty-five complete plays, including three Nō plays from Japan, Kalidasa's *Sakuntalā* and the *Ring of Recollection* from India, Tawfiq al-Hakim's delicious *The Sultan's Dilemma* from Egypt, Derek Walcott's *Dream on Monkey Mountain* from St. Lucia, Wole Soyinka's *Death and the King's Horseman* from Nigeria, plus a play-length section of K'ung Shang-jen's vast song-drama *The Peach Blossom Fan* from China.

As for poems long and short, we have brought you as many of the best as acceptable translations can be found for and space allows. In the long-poem genre—epic, heroic, chivalric, romantic—are ~~four~~ complete and eleven in selection, including the *Mahābhārata* of India and the great oral epic of Mali, the epic of *Son-Jara*. In the genre of the short poem—lyric, meditative, anecdotal—you will find ~~more individual~~ items than any course can use, representing African, Caribbean, Chinese, ancient Egyptian, Indian, Inuit, Israeli, Japanese, Mayan, Navajo, Persian, and Zuni poets as well as those of Europe and the United States. Nor, though we have had to be frugal in this area, have we neglected expository prose, wherever distinguished for its content or style. Major examples appear here from the Western traditions, but also from the *Analects* of Confucius, the meditations of Chuang Chou and T'ao Ch'ien, the epigrams of Bhartrhari, Ibn Ishaq's account of the prophet Muhammad, selections

from the Koran itself, the diary of Sei Shōnagon (her "Pillow Book"), the essays of Yoshida Kenkō, the travels of Evliya Çelebi, the wonderfully sensitive observations of Tanizaki Jun'ichirō on "Shadows," and many more.

We cannot repeat too often that no anthology can replace the judgment of a teacher, who must appraise the makeup, ability, and possible areas of interest of the individual class together with the aims of the course and the time at her or his disposal. The opportunities in these pages for thought-provoking comparisons and contrasts of value systems, styles of living, habits of mind, lyric, narrative, and dramatic traditions and techniques are obvious and obviously inexhaustible. So are the opportunities for those fascinating but more speculative (and in the end never fully answerable) questions as to what aspects of a culture, ethnicity, race, or artistic tradition orient it toward some forms of self-expression and away from others. Why has the Chinese outlook and experience led to some of the world's finest songs and lyrics but never to an epic poem? What exactly was there in the world-view of ancient India and ancient Israel that left no room for the development of a tragic drama, yet created, in Israel, a religious literature that is among the wonders of the world and, in India, a sculpture and architecture that have few peers?

If the decision finally taken is to approach the least-known literatures through the somewhat more accessible and to allow each literature space enough and time to show its qualities before pressing on to the next, you will be well served by our sweeps. If the decision leans instead toward a program of topics, genres, themes, or parallel situations, you will discover in our Instructor's Guide many helpful considerations, as indicated above. As our arrangement of materials indicates, we ourselves tend to favor the former procedure, finding that it results in a surer grasp by students of temporal and geographical relationships and thus provides more frames of reference by which individual works are clarified and made memorable. We cheerfully agree, however, that any strategy that works is worth pursuing, since we all share the same objective: to widen our students' understanding along with our own, so that on returning home they and we may look within ourselves as well as around the globe, and then, as a poet of our day once put it in a different context, "know the place for the first time."

We want to remember in closing John C. McGalliard, gentleman, great scholar, and loyal friend, whose knowledge of medieval literature in all languages was profound and profoundly valuable to this anthology. The third of the founding editors to be taken from us, he died in the early summer of 1993. We pay tribute also to Barbara Stoler Miller, who, until her death in 1993, chaired the Department of Oriental Studies at Barnard College. A dedicated teacher, scholar, and translator, she is universally known for her masterly translations of Sanskrit poetry and drama, including *The Bhagavad-Gītā* and the plays of Kālidāsa. Her inspiration and great learning guided us in planning our selections from Indian literature, and we are deeply grateful for her wise and generous advice. We also remember here with greatest affection and admiration Barry K. Wade, former student of one of us, who quickly became a pillar of Norton pub-

lishing standards and the impresario of this anthology, most particularly this first Expanded Edition, which we dedicate to his memory. He died too young, after a long illness, in the spring of 1993.

On a far happier note, we wish to take this occasion to welcome six new colleagues in the editorship of this Expanded Edition. John Bierhorst (B.A., Cornell) is a writer, editor, and translator specializing in native American literature; Jerome Clinton (Ph.D., Michigan) is Professor of Near Eastern Studies at Princeton University; Robert Lyons Danly (Ph.D., Yale) is Professor of Japanese Literature at the University of Michigan; F. Abiola Irele (Ph.D., Sorbonne) is Professor of African, French, and Comparative Literatures at The Ohio State University; Stephen Owen (Ph.D., Yale) is Professor of Chinese and Comparative Literature at Harvard University; Indira Peterson (Ph.D., Harvard) is Associate Professor and chair of the Asian Studies Program at Mount Holyoke College. Without them, this anthology would not be the flexible and innovative teaching instrument that it is.

The Editors



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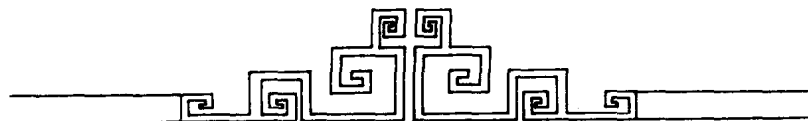
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Phonetic Equivalents

for use with the Pronouncing Glossaries preceding
most selections in this volume

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



Contents

PREFACE	xxix
ACKNOWLEDGMENTS	xxxvii
PHONETIC EQUIVALENTS	xli

PART I BEGINNINGS TO A.D. 100

The Invention of Writing and the Earliest Literatures	3
MAP: THE ANCIENT MIDDLE EAST, CA. 1000 B.C.	
TIMELINE	8
GILGAMESH (Akkadian, ca. 2500–1500 B.C.) <i>(Translated by N. K. Sandars)</i>	10
ANCIENT EGYPTIAN POETRY (Egyptian, ca. 1500–ca. 1200 B.C.)	42
Akhenaten's "Hymn to the Sun"	44
The Leiden Hymns	48
[How splendid you ferry the skyways]	48
[God is a master craftsman]	49
[When Being began back in days of the genesis]	49
[The mind of God is perfect knowing]	50
The Tale of the Shipwrecked Sailor	51
Song of the Harper	56
Love Songs	57
[My love is one and only, without peer]	57
[I wish I were her Nubian girl]	57
[Love, how I'd love to slip down to the pond]	58
[Why, just now, must you question your heart?]	58
[I was simply off to see Nefrus my friend]	58
[I think I'll go home and lie very still]	59
<i>(Translated by John L. Foster)</i>	

THE BIBLE: THE OLD TESTAMENT

(Hebrew, ca. 1000–300 B.C.)	59
Genesis 1–3 [The Creation—The Fall]	64
Genesis 4 [The First Murder]	67
Genesis 6–9 [The Flood]	68
Genesis 11 [The Origin of Languages]	71
Genesis 37, 39–46 [The Story of Joseph]	72
<i>From Job</i>	83
Psalms 8	99
Psalms 19	100
Psalms 23	100
Psalms 104	101
Psalms 137	102
Isaiah 52–53 [The Song of the Suffering Servant]	102
Jonah	103
<i>(The King James Version)</i>	

Ancient Greece and the Formation of the
Western Mind

107

MAP: GREECE AND WESTERN ASIA MINOR, CA. FIFTH CENTURY B.C.

TIMELINE 114

HOMER (eighth century B.C.) 116

The Iliad (Greek) 122

Book I [The Rage of Achilles] 122

From Book VI [Hector Returns to Troy] 137*From Book VIII [The Tide of Battle Turns]* 144

Book IX [The Embassy to Achilles] 145

Book XVIII [The Shield of Achilles] 163

Book XIX [The Champion Arms for Battle] 177

Book XXII [The Death of Hector] 187

Book XXIV [Achilles and Priam] 200

(Translated by Robert Fagles)

The Odyssey (Greek) 219

Book I [A Goddess Intervenes] 219

Book II [A Hero's Son Awakens] 229

Book III [The Lord of the Western Approaches] 238

Book IV [The Red-Haired King and His Lady] 250

Book V [Sweet Nymph and Open Sea] 268

Book VI [The Princess at the River] 279

Book VII [Gardens and Firelight] 286

Book VIII [The Songs of the Harper] 294

Book IX [New Coasts and Poseidon's Son] 306

Book X [The Grace of the Witch] 319

Book XI [A Gathering of Shades] 332

Book XII [Sea Perils and Defeat] 348

Book XIII [One More Strange Island] 360

Book XIV [Hospitality in the Forest] 371

Book XV [How They Came to Ithaka]	384
Book XVI [Father and Son]	398
Book XVII [The Beggar at the Manor]	410
Book XVIII [Blows and a Queen's Beauty]	426
Book XIX [Recognitions and a Dream]	437
Book XX [Signs and a Vision]	452
Book XXI [The Test of the Bow]	461
Book XXII [Death in the Great Hall]	471
Book XXIII [The Trunk of the Olive Tree]	482
Book XXIV [Warriors, Farewell]	491
<i>(Translated by Robert Fitzgerald)</i>	
SAPPHO OF LESBOS (born ca. 630 B.C.)	504
Lyrics (Greek)	
[Throned in splendor, deathless, O Aphrodite]	505
[Like the very gods in my sight is he]	505
[Some there are who say that the fairest things seen]	506
<i>(Translated by Richard Lattimore)</i>	
ÆSCHYLUS (524?-456 B.C.)	506
The Oresteia (Greek)	511
Agamemnon	511
The Libation Bearers (Summary)	555
The Eumenides	557
<i>(Translated by Robert Fagles)</i>	
SOPHOCLES (ca. 496-406 B.C.)	585
Oedipus the King (Greek)	590
Antigone (Greek)	632
<i>(Translated by Robert Fagles)</i>	
EURIPIDES (480-406 B.C.)	667
Medea (Greek)	669
<i>(Translated by Rex Warner)</i>	
ARISTOPHANES (450?-385? B.C.)	700
Lysistrata (Greek)	702
<i>(Translated by Charles T. Murphy)</i>	
PLATO (429-347 B.C.)	733
The Apology of Socrates (Greek)	735
From Phaedo [The Death of Socrates] (Greek)	755
<i>(Translated by Benjamin Jowett)</i>	
ARISTOTLE (384-322 B.C.)	758
From Poetics (Greek)	758
<i>(Translated by James Hutton)</i>	