

THE NORTON ANTHOLOGY

WORLD MASTERPIECES

SEVENTH EDITION / VOLUME 1

THE NORTON ANTHOLOGY OF WORLD MASTERPIECES

SEVENTH EDITION

Offering a library of Western literature in a portable format, *The Norton Anthology of World Masterpieces*, Seventh Edition, includes 41 complete longer works, over 230 lyric poems, and 32 short prose works in accurate, authoritative, and readable translations. Maps, timelines, and pronouncing glossaries, all new to the Seventh Edition, help students read works with confidence and in context. With the Seventh Edition, the anthology continues to evolve—responding to the changing needs of instructors and students by adding new texts and new apparatus—while maintaining Norton's standards of reliability and excellence.

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Plautus, Pseudolus (new to the Seventh Edition)	

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The Norton Anthology of World Masterpieces

THE WESTERN TRADITION

Seventh Edition

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The Norton Anthology
of World Masterpieces

THE WESTERN TRADITION

Seventh Edition

VOLUME 1

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VOLUME 1

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MASTERPIECES OF THE NINETEENTH CENTURY:
REALISM, NATURALISM, SYMBOLISM • Wellek • Lawall

MASTERPIECES OF THE TWENTIETH CENTURY:
VARIETIES OF MODERNISM • Douglas • Lawall

MASTERPIECES OF THE TWENTIETH CENTURY:
CONTEMPORARY EXPLORATIONS • Lawall



Preface to the Seventh Edition

The Seventh Edition of *The Norton Anthology of World Masterpieces* marks an exciting stage in the development of an anthology whose first appearance, in 1956, brought a fresh approach to the teaching of literature in North American colleges and universities. The readers of that First Edition were encouraged to focus on the literary work as a whole, not small samples; on the broad sweep of the Western tradition, not separate nations; on works treasured by generations of readers—in some cases, over thousands of years; and on the thought-provoking recurrence of themes, artistic forms, and diverse images of human identity. You will find the same indispensable features in this edition, as well as important changes that reflect the evolution both of the anthology and of educational expectations. This Seventh Edition is dedicated anew to exploring the Western tradition—a vital tapestry woven from Homer and Sappho, from Joyce and Akhmatova, from Ovid and Ariosto, from Beckett and Achebe. Throughout these volumes, you will encounter not only the canon of the First Edition (which remains part of the Seventh) but also new writers, women and men, from a variety of countries and cultural backgrounds, writing in a number of languages. You will also encounter more discussions of literature's cultural dimensions, improved translations, a detailed revision of all editorial apparatus, and new contextual aids such as maps, timelines, and pronouncing glossaries for unfamiliar words and names. Whether you are adding a few new selections to a tried and true list or striking out in new directions with different themes and combinations of works, you will find the Seventh Edition an eminently readable and teachable anthology.

Changes in this edition have taken several forms: introducing new authors and works for their intrinsic interest; adding small sections to existing larger pieces in order to fill out a theme or narrative line; choosing an alternate work by the same author when it speaks strongly to current concerns, or grouping several works to highlight features they share.

Most exciting, of course, are the many new selections and the opportunities they bring for different combinations among themselves and with the works you have already been teaching. Roman comedy is now represented by Plautus's *Pseudolus*, a perennial favorite whose farcical effects—the tricks and triumph of the wily servant, the bluster of the braggart soldier, the miserly father who stands in the way of his son's love affair—have been borrowed by generations of playwrights from Shakespeare and Molière to the authors of the twentieth-century Broadway hit *A Funny Thing Happened on the Way to the Forum*. With Lucian's *A True Story*, a marvelously comic narrative of its protagonist's impossible trials and tribulations, we introduce

a vein of fantasy. This vein reappears, albeit more elegantly, with the epic parody of Ariosto's *Orlando Furioso*. Wild adventures involving numerous heroes and villains constitute this romantic poem, whose title character ("Orlando gone crazy"), driven mad by frustrated love for a Chinese princess, is a startling variant on the hero of *The Song of Roland*. Fantasy is also evident in *The Thousand and One Nights*, a chain-tale sequence as influential in Europe as in the Arab world for its magical creations and for the all-important character of Shahrazad, the eternal spinner of tales. On a harsher note, there are the medieval fabliaux and the famous adventures of Renard the Fox, whose trial at the court of King Lion and brutal revenge on his enemies is given here. Those of you who have enjoyed teaching the ever-popular *Sir Gawain and the Green Knight* will welcome two other tales from Arthurian legend, Sir Thomas Malory's *Morte Darthur*, which describes the tangled and ultimately fatal relationship of King Arthur, Queen Guinevere, and the noble knight Sir Lancelot, and Marie de France's *Lanval*, which gives an entirely different picture of Lancelot as he leaves Camelot for fairyland.

New to the Renaissance section is Lope de Vega's unusual play *Fuente Ovejuna*, a romantic comedy about consent, set during an actual peasant uprising of 1476 in a small village of Cordoba, Spain, that has disturbing political overtones. The play's happy ending arrives only after the entire village has withstood torture and refused to name the uprising's ringleader. Also new to that section, Shakespeare's *Othello* explores both the psychological and social drama of the Moor's jealousy and downfall and the way that cultural stereotypes play a role in establishing character from within and from without. New among the nineteenth-century selections, Dorothy Wordsworth's *Grasmere Journals* express the very personal world of the intimate journal, as the keen observation of details gradually reveals both the observer's own personality and those of her companions (including, in this case, her brother, the poet William Wordsworth). Selections of Zuni ritual poetry begin the twentieth-century sections, which also contain a variety of short fiction by Russian, American, Canadian, and Polish writers: Chekhov's famous tale of uncertain love, *The Lady with the Dog*; Faulkner's *The Bear*, printed complete to convey the full scope of its look at the legacy of slavery in the South; Richard Wright's story of adolescent coming-of-age (or just the reverse), *The Man Who Was Almost a Man*; Tadeusz Borowski's terrifying Holocaust story, *Ladies and Gentlemen, to the Gas Chamber*; Flannery O'Connor's chilling tale of multiple murders, *A Good Man Is Hard to Find*; Alice Munro's complex evocation of childhood memories, *Walker Brothers Cowboy*; and Leslie Marmon Silko's retelling of a Native American tale, *Yellow Woman*. Also included are the central chapters of a fascinating combination of fiction, autobiography, and essay: Virginia Woolf's passionate analysis of the woman writer's position in *A Room of One's Own*.

Complete pieces inserted into existing groups include the poignant tales of Abraham and Isaac and of Jacob and Esau in the Old Testament selections (Genesis 22, 25, 27), as well as the glorious love poetry of the Song of Songs; and Matthew 13 (*Why Jesus Teaches in Parables*) in the New Testament. Ovid (in a newly included translation by Allen Mandelbaum) is now represented by eight tales—the most recent additions being Europa and Jove, Ceres and Proserpina, Iphis and Ianthe, Pygmalion, Myrrha and Cinyras,

Venus and Adonis—that together explore different images of love and gender. Catullus and Petrarch appear in more-substantial selections, with three additional poems (and a new translation) by the Roman poet and five additional poems by the Italian. Marie de France is represented by two of her best-known and most poignant *lais*, *Lanval* and *Laüstic*. Newly appearing stories from Boccaccio include the paradoxical account of the making of a saint (*The First Story of the First Day*) and the influential tale of patient Griselda and her tyrannical husband (*The Tenth Story of the Tenth Day*); from Chaucer, the bawdy, popular *Wife of Bath's Prologue and Tale*. Many themes from these stories reappear, with special emphasis on the stereotyping of gender roles, in six stories of court and domestic intrigue (five of them new to this edition) from the *Heptameron* of Marguerite de Navarre. Adding to the fantastic twists of Rabelais's narrative *Gargantua and Pantagruel* are a rollicking debate conducted completely in body language and an impossible journey to another world flourishing inside Pantagruel's giant mouth. In the twentieth-century, Rilke's *Archaic Torso of Apollo* is complemented by three more poems of similar intensely physical description: *The Panther*, *The Swan*, and *Spanish Dancer*.

Among smaller narrative additions are the death of Patroclus in the *Iliad* (Book XVI); Augustine's departure from Carthage for Rome in the *Confessions* (Book V); Ganelon's trial at the end of *The Song of Roland* (especially interesting for its legal arguments and attempt to intimidate the jury); and, in *Paradise Lost*, the preliminary drama of Satan's malevolent entry into paradise, Adam and Eve's innocent conversation, and the angel's warning to Adam (Books 4 and 8).

Previous editions of this anthology have minimized the presence of lyric poetry in translation, recognizing—as so cogently argued in the Note on Translation printed at the end of each volume—that the precise language and music of an original poem will never be identical with its translation. Yet good translations often achieve a poetry of their own and occupy a pivotal position in their own language; read and appreciated for themselves, they simultaneously preserve and pass on important aspects of a major artistic imagination. Sappho, Catullus, Petrarch, Heine, and Baudelaire have had influence far beyond the range of those who could read the original poems. The images and emotions of European Romantic poetry and the abstract vision, liberated verse forms, and linguistic play of Symbolist poetry still echo in twentieth-century literature and will undoubtedly reverberate in that of the twenty-first.

New to this edition, therefore, is a series of poetry clusters representing the best and most influential work of a range of poets in four periods: medieval, Romantic, Symbolist, and Dada-Surrealist. The poems therein may be read for themselves (some have appeared separately in earlier editions) or as part of a significant spectrum of poetic expression. The medieval cluster includes familiar names from the Sixth Edition (Villon, Dante, and the Arch-poet) and those less well known to the contemporary audience. Here, men and women from a variety of traditions—Arabic, Judaic, Welsh, Spanish, French, Provençal, Italian, English, German—demonstrate the multifarious vitality of medieval literature. To complement the considerable representation of English Romantic poetry we offer a cluster of continental poetry in translation: Victor Hugo, Giacomo Leopardi, and Heinrich Heine, included

in earlier editions, are joined by the Spanish, Russian, French, and German writers Gustavo Adolfo Bécquer, Rosalía de Castro, Anna Petrovna Bunina, Alphonse de Lamartine, Friedrich Hölderlin, and Novalis (Friedrich von Hardenberg). Symbolist poets (or, more precisely, the great nineteenth-century poets Charles Baudelaire, Stéphane Mallarmé, Paul Verlaine, and Arthur Rimbaud, who inspired the Symbolist movement) are presented individually but may also be considered as a set of remarkable precursors of modern literature. Finally, a cluster of Dada-Surrealist poems that range from slashing, rebellious humor to ecstatic celebrations of love introduces the free association and dreamlike structures of this visionary movement with its strong links to modern art and film. Select as you will, whether within a group or by reaching out to writers in the larger anthology; we believe that you will find in each cluster a wealth of fascinating short texts and remarkable access into another period's emotional and intellectual horizons.

How to choose, as you turn from the virtual library before you to the inevitable constraint of available time? In the forty-one complete longer works printed here, and the scores of shorter works, substantial segments, and poems, you have an inexhaustible series of options to fit whatever course pattern you choose. Perhaps you have decided to proceed by theme or genre, in chronological order, or by comparative principle; you have only to select among a variety of works from different countries, languages, and cultural backgrounds. New entries in the Seventh Edition add to your options—and suggest further dimensions—in drama (Plautus's farce, Lope de Vega's romantic comedy), poetry (more individual poets as well as the new groupings), longer prose fiction (Lucian's comic novel, Ariosto's parody of chivalric romance), and shorter fiction from medieval to modern times (from *The Thousand and One Nights* to Flannery O'Connor's *A Good Man Is Hard to Find*). Many of the new inclusions—from any period—involve ethical, social, psychological, and political issues that are of contemporary concern, such as the impact of cultural stereotypes (*Othello* and *A Room of One's Own*) or of mass victimization (*Ladies and Gentlemen, to the Gas Chamber*). In each instance, the editors (who are all practicing teachers) have selected and prepared texts that are significant in their own areas of scholarly expertise, meaningful in the larger context of world literature, and able to delight, captivate, and challenge students.

From the beginning, the editors of *The Norton Anthology of World Masterpieces* have balanced the competing—and, we like to think, complementary—claims of teaching and scholarship, of the specialist's focused expertise and the generalist's broader perspectives. The founding editors set the example that guides their successors. In this edition, we welcome three new successor editors: William G. Thalmann (Ph.D., Yale), Professor of Classics at the University of Southern California; Lee Patterson (Ph.D., Yale), Professor of English at Yale University; and Heather James (Ph.D., University of California, Berkeley), Associate Professor of English at the University of Southern California. Three founding editors have recently assumed Emeritus status: Bernard M. W. Knox, eminent classical scholar and legendary teacher and lecturer; P. M. Pasinetti, who combines the intellectual breadth of the Renaissance scholar with a novelist's creative intuition; and, most notably, Maynard Mack, General Editor and presiding genius of all previous editions, a noted Enlightenment scholar whose wisdom, humanity, and gracefully

worn knowledge have brought illumination to both editors and anthology. A fourth founding editor, Rene Wellek, died in 1995. A comparatist best known for his theoretical work and history of criticism, he was committed to the idea of teaching Western literary tradition in a truly international context, to the concept of literary masterpieces, and to the accessibility of these masterpieces for the enthusiastic and careful reader. It seems only appropriate, therefore, to dedicate this Seventh Edition to his memory.



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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*

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*

oy as in *toy*

or as in *bore*

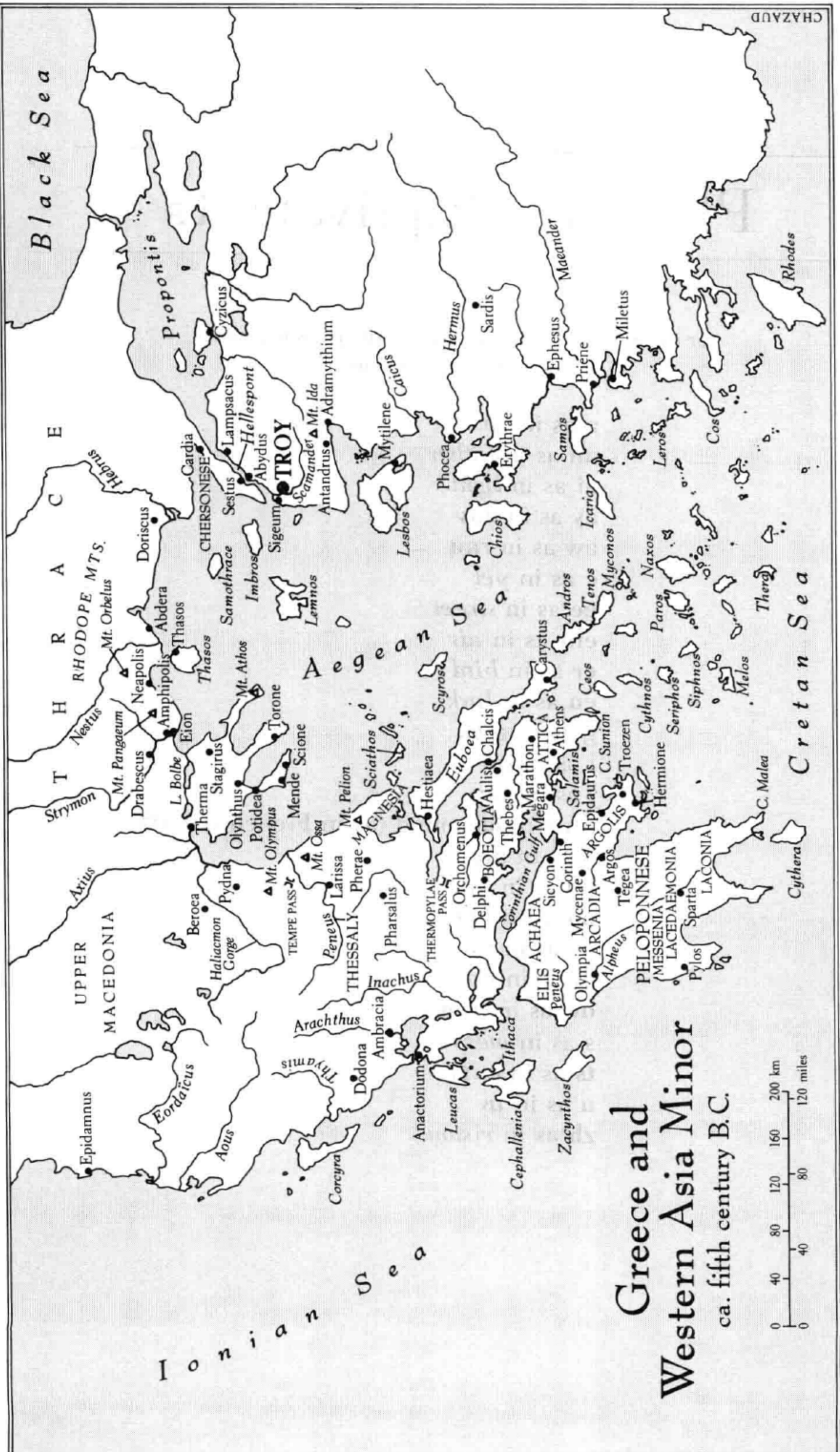
ow as in *now*

s as in *mess*

ts as in *ants*

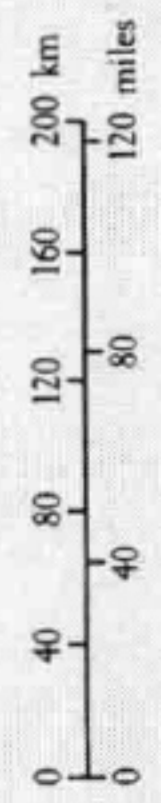
u as in *us*

zh as in *vision*



Greece and Western Asia Minor

ca. fifth century B.C.





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