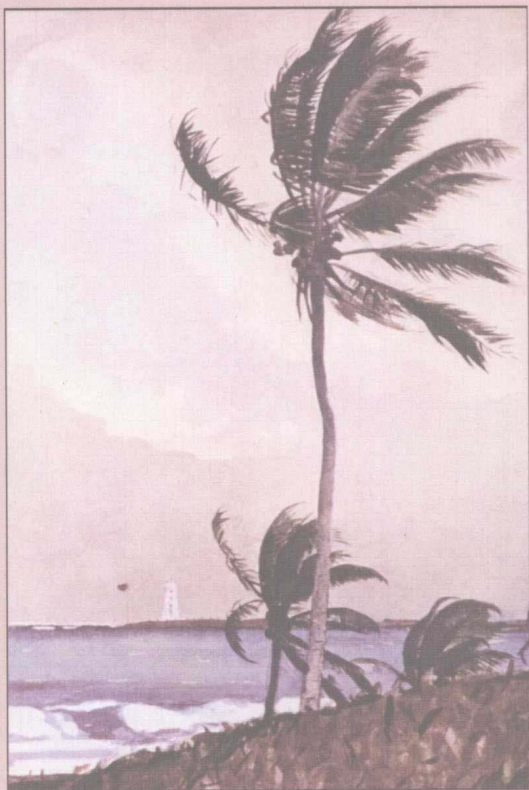


# 英美诗歌教程

*A Survey of British and  
American Poetry*

杨晓声 编著



中国海洋大学出版社

CHINA OCEAN UNIVERSITY PRESS

中国海洋大学教材建设基金资助

A Survey of  
British and American Poetry

# 英美诗歌教程

杨晓声 编著

中国海洋大学出版社  
· 青岛 ·

图书在版编目(CIP)数据

英美诗歌教程 / 杨晓声编著. —青岛: 中国海洋大学出版社, 2008. 9

ISBN 978-7-81125-205-7

I. 英… II. 杨… III. ①英语—高等学校—教材②诗歌—作品集—英国③诗歌—作品集—美国 IV. H31

中国版本图书馆 CIP 数据核字(2008)第 125543 号

出版发行	中国海洋大学出版社	
社 址	青岛市香港东路 23 号	邮政编码 266071
网 址	<a href="http://www.ouc-press.com">http://www.ouc-press.com</a>	
电子信箱	<a href="mailto:huazhang_china@hotmail.com">huazhang_china@hotmail.com</a>	
订购电话	0532—82032573(传真)	
责任编辑	张 华	
印 制	日照报业印刷有限公司	
版 次	2008 年 9 月第 1 版	
印 次	2008 年 9 月第 1 次印刷	
成品尺寸	140 mm×203 mm	
印 张	7.5	
字 数	250 千字	
定 价	20.00 元	

# 前 言

本书为英语专业的大学生和广大英语爱好者而编写,目的在于普及英美诗歌的一般知识,帮助读者了解英美国家的历史和文学传统。

全书分为英国诗歌和美国诗歌两部分。英国诗歌共6个部分,包含了从中世纪到现代的22位诗人的50多首经典作品,充分反映出各个诗歌流派的特点。美国诗歌分为殖民地时期、浪漫主义时期和现代主义时期3个部分,包括了15个诗人的35首诗歌。除了那些堪称不朽的作品以外,这个部分还收录了一些思想内容深刻、技巧鲜明的作品,供读者学习和欣赏。

本书的体例是这样安排的:简单介绍划分不同时期和流派的理由,以便读者心中有数;介绍作者的生平,方便读者进一步了解诗人;诗歌原文、译文,注释和思考题。为了让这本书既能作为教材,又能成为很好的课外阅读材料,一般都收录了每位诗人两首以上的作品,而且其第一首诗歌都附有完整的译文和提示性的问题,供学生在课堂上研读,第二首和其他作品则根据难易,有的附有译文和思考题,有的则省略。有意如此,完全是为了启发读者在课外更好地理解 and 欣赏诗歌。此外,全书还有30多处注释,详实地介绍了抑扬格、商籁体、自由体、无韵体、格律分析等相关诗歌体例的常识以及湖畔诗人、玄学派、意象派等诗歌流派的特点。

# Contents

<b>Part One The English Poets</b> .....	(1)
<b>The Medieval Period</b> .....	(3)
Geoffrey Chaucer c. 1343-1400 .....	(3)
Popular Ballads .....	(8)
<b>The Sixteenth and Early Seventeenth Century</b> .....	(16)
Christopher Marlowe c. 1564-1593 .....	(16)
William Shakespeare 1564-1616 .....	(19)
Ben Johnson 1572-1637 .....	(26)
John Donne c. 1572-1631 .....	(28)
John Milton 1608-1674 .....	(36)
Andrew Marvell 1621-1678 .....	(40)
<b>The Restoration and the Eighteenth Century</b> .....	(51)
Alexander Pope 1688-1744 .....	(51)
Thomas Gray 1716-1771 .....	(56)
<b>The Romantic Period</b> .....	(61)
William Blake 1757-1827 .....	(61)
Robert Burns 1759-1796 .....	(66)
William Wordsworth 1770-1850 .....	(71)
Samuel Taylor Coleridge 1772-1834 .....	(83)
George Gordon, Lord Byron 1788-1824 .....	(92)
Percy Bysshe Shelley 1792-1822 .....	(97)
John Keats 1795-1821 .....	(105)



<b>The Victorian Age</b> .....	(111)
Alfred, Lord Tennyson 1809-1892 .....	(111)
Robert Browning 1812-1889 .....	(118)
Matthew Arnold 1822-1888 .....	(124)
<b>The Twentieth Century</b> .....	(128)
Thomas Hardy 1840-1928 .....	(128)
William Butler Yeats 1865-1939 .....	(133)
W. H. Auden 1907-1973 .....	(136)
<b>Part Two The American Poets</b> .....	(141)
<b>Early American Poetry</b> .....	(143)
Philip Freneau 1752-1832 .....	(143)
William Cullen Bryant 1794-1878 .....	(146)
<b>American Poetry 1826-1914</b> .....	(150)
Henry Wadsworth Longfellow 1807-1882 .....	(150)
Edgar Allan Poe 1809-1849 .....	(156)
Walt Whitman 1819-1892 .....	(167)
Emily Dickinson 1830-1886 .....	(172)
<b>American Poetry After 1914</b> .....	(181)
Robert Frost 1874-1963 .....	(182)
Carl Sandburg 1878-1967 .....	(189)
Wallace Stevens 1879-1955 .....	(193)
William Carlos Williams 1883-1963 .....	(196)
Ezra Pound 1885-1972 .....	(200)
T. S. Eliot 1888-1965 .....	(203)
E. E. Cummings 1894-1962 .....	(215)
Langston Hughes 1902-1967 .....	(218)
Robert Lowell 1917-1977 .....	(222)
<b>Bibliography and Online Resources</b> .....	(229)



# The Medieval Period

The medieval period in English literature extends for more than 800 years. The change from Old to Middle English was approximately completed at the end of the 13<sup>th</sup> century. If William Langland, the 14<sup>th</sup> century composer of the verse *Piers Ploughman*, still had alliteration and caesura dominate his writing, then Geoffrey Chaucer, Langland's contemporary, embraced the stressed and rhymed verses of renaissance Europe. The two major poets of the medieval period, each creating works in the new language, set the course of poetry in English.

Ballad was also a literary genre of this period. It was meant for singing and was probably connected in its origins with the communal dances. Although these narrative poems were probably composed far beyond the medieval period, they were of great literary interest and vividly reflected the societies of this age and the people who lived within.

## Geoffrey Chaucer c. 1343-1400

The known facts of Chaucer's life are fragmentary and are based almost entirely on official records. He was born in London between 1340 and 1344, the son of John Chaucer, a vintner.





Chaucer's literary career is roughly divided into three periods: the French period (to 1372), the Italian period (1372-1385) and the English period. His masterpiece, *The Canterbury Tales* (written mostly after 1387) belongs to his final period, in which he achieved his fullest artistic power. This unfinished poem, about 17,000 lines, is one of the most brilliant works in all literature. The poem introduces a group of pilgrims journeying from London to the shrine of St. Thomas à Becket at Canterbury. To help pass the time they decide to tell stories. Together, the pilgrims represent a wide range of the 14<sup>th</sup>-century English life.

The pilgrims' tales include a variety of medieval genres from the humorous fabliau to the serious homily, and they vividly indicate medieval attitudes and customs in such areas as love, marriage, and religion. Through Chaucer's superb powers of characterization, the pilgrims—such as the earthy wife of Bath, the gentle knight, and the worldly prioress—come intensely alive.

The official date of Chaucer's death is October. 25, 1400. He was buried in Westminster Abbey.

### *The General Prologue (From The Canterbury Tales)*

There also was a Nun, a Prioress;  
Simple her way of smiling was and coy  
Her greatest oath was only 'By St Loy!'  
And she was known as Madam Eglantine  
And well she sang a service, with a fine  
Intoning through her nose, as was most seemly,  
And she spoke daintily in French, extremely,



After the school of Stratford-atte-Bowe<sup>①</sup>;  
French in the Paris style she did not know.  
At meat her manners were well taught withal;  
No morsel from her lips did she let fall,  
Nor dipped her fingers in the sauce too deep;  
But she could carry a morsel up and keep  
The smallest drop from falling on her breast.  
For courtliness she had a special zest.  
And she would wipe her upper lip so clean  
That not a trace of grease was to be seen  
Upon the cup when she had drunk; to eat,  
She reached a hand sedately for the meat.  
She certainly was very entertaining,  
Pleasant and friendly in her ways, and straining  
To counterfeit a courtly kind of grace,  
A stately bearing fitting to her place,  
And to seem dignified in all her dealings.  
As for her sympathies and tender feelings,  
She was so charitably solicitous  
She used to weep if she but saw a mouse  
Caught in a trap, if it were dead or bleeding.  
And she had little dogs she would be feeding  
With roasted flesh, or milk, or fine white bread.  
Sorely she wept if one of them were dead  
Or someone took a stick and made it smart;  
She was all sentiment and tender heart.  
Her veil was gathered in a seemly way,  
Her nose was elegant, her eyes glass-grey;  
Her mouth was very small, but soft and red,  
And certainly she had a well-shaped head,  
Almost a span across the brows, I own;

---

① 伦敦一郊区



She was indeed by no means undergrown.  
 Her cloak, I noticed, had a graceful charm.  
 She wore a coral trinket on her arm,  
 A set of beads, the gaudies tricked in green,  
 Whence hung a golden brooch of brightest sheen  
 On which there first was graven a crowned A,  
 And lower, *Amor vincit omnia*



### Questions:

How is the long poem organized? Can you elaborate on one or two stories in the *Canterbury Tales*?

(译文)

### 序曲(摘自《坎特伯雷故事集》)

还有个修女是院长嬷嬷，  
 满面的笑容诚挚又温和。  
 发起誓来只呼喊圣罗伊，  
 起了个芳名叫玫瑰女士。  
 礼拜式上唱颂歌动听优美，  
 浑圆的鼻音格外恰如其分。  
 她的法语讲得高雅而流畅，  
 但是听不出巴黎的腔调——  
 她是在斯特拉福学的法语，  
 地道的巴黎法语不会半句。  
 餐桌规矩她可懂得不少，  
 从她口中一颗饭粒也不掉；  
 手指不会伸进菜汤给沾湿，  
 如何捏着面包她都很在意，



不让一星半点渣子落胸前，  
她最讲究斯斯文文地用餐。  
两片朱唇擦得干干净净，  
在口杯上不留一丝油迹；  
饮料喝完后再去拿食物，  
一举一动都文雅而不俗。  
她的性格开朗，乐乐呵呵，  
谈吐又风趣，待人很温和。  
学习宫廷礼节用心良苦，  
举止端庄稳重颇有风度。  
她的行为值得大家仰慕，  
一幅善良心肠人人佩服。  
仁慈宽厚还有恻隐之心，  
即使见到鼠儿落入陷阱，  
也会抽抽泣泣伤心落泪；  
她养了几只小狗亲自喂，  
每天都给面包牛奶烤肉；  
倘若有人用棍猛击小狗，  
或是爱犬死了她也要哭，  
真是心软肠柔的妇女。  
头巾叠了几褶大方得体，  
鼻子俊俏，眼珠似灰玻璃，  
樱桃般的小口殷红柔软，  
额头漂亮，一道皱纹不见，  
她的上额足足有一掌宽；  
确实她那并不矮的身段，  
穿上长袍看去十分雅致，  
一串珊瑚念珠套在臂上，  
绿色的大珠子夹在其间，  
一枚金质饰针挂在上，



镂刻着一个王冕装饰的 A,  
下方镌刻着 Amor vincit omnia.<sup>①</sup>

(范守义译)

## Popular Ballads

Ballad is a short, narrative poem usually relating a single, dramatic event. Two forms of ballads are often distinguished—the folk ballad, dating from about the 12<sup>th</sup> century, and the literary ballad, dating from the late 18<sup>th</sup> century.

The folk ballad, or popular ballad, is primarily based on an old legend or romance. This type of ballad is usually a short, simple song that tells a dramatic story through dialogue and action, briefly alluding to what has gone before and devoting little attention to depth of character, setting, or moral commentary. It uses simple language, dramatic contrasts, epithets and set phrases. Each stanza usually has four lines with four or three stresses alternating and with the second and fourth lines rhyming.

The literary ballad is a narrative poem created by a poet in imitation of the old anonymous folk ballad. Usually the literary ballad is more elaborate and complex; the poet may retain only some of the devices and conventions of the older verse narrative. Literary ballads were quite popular in England during the 19<sup>th</sup> century. Examples of this form of ballad are found in Keats's "La Belle Dame sans Merci," and Coleridge's "The Rime of the Ancient Mariner".

---

① (拉丁文)爱战胜一切



## **Sir Patrick Spens**

The king sits in Dumferline town,  
Drinking the blood-red wine:  
“O where I get a good sailor  
To sail this ship of mine?”

Up and speak an elder knight,  
Sat at the king's right knee:  
“Sir Patrick Spens is the best sailor  
That sails upon the sea.”

The King has written a broad letter  
And signed it with his hand,  
And sent it to Sir Patrick Spens,  
Who was walking on the sand.

The first line that Sir Patrick read,  
A loud lauch laughed he;  
The next line that Sir Patrick read,  
The tear blinded his eye.

“O who is this that has done this deed,  
This ill deed done to me,  
To send me out this time of the year,  
To sail upon the sea?”

“Make haste, make hast my merry men all,  
Our guid ship sails the morn.”  
“O say not so, my master dear,  
For I fear a deadly storm.”



“Late late yesterday evening I saw the new moon  
With the old moon in her arm,  
And I fear, I fear, my dear master,  
That we will come to harm.”

O our Scots nobles were very loath  
To wet their cork-heeled shoes,  
But long over all the play were played  
Their hats they swam above.

O long long may their ladies sit,  
With their fans into their hand,  
Or ever they see Sir Patrick Spens  
Coming sailing to the land.

O long long may the ladies stand,  
With their gold combs in their hair,  
Waiting for their own dear lords,  
For they'll see them no more.

Half over, half over to Aberdour<sup>①</sup>  
It's fifty fathom deep,  
And there lies good Sir Patrick Spens,  
With the Scots lords at his feet.



*Questions:*

What actually happens in the last stanza? Read carefully, note the details and describe the picture that emerges. What, physically, has happened to Sir Patrick Spens?

---

① 阿伯道尔, 苏格兰一港口城市



## The Two Ravens

As I was walking all alone,  
I heard two ravens making complaints;  
The one unto the other say,  
“Where shall we go and dine today?”

“In behind that old wall of turf,  
I know there lies a new slain knight;  
And nobody knows that he lies there,  
But his hawk, his hound, and lady fair.

“His hound is to the hunting gone,  
His hawk to fetch the wild-fowl home,  
His lady’s taken another mate,  
So we may make our dinner sweet.

“You’ll sit on his white neck-bone,  
And I’ll pike out his pretty blue eye;  
With one lock of his golden hair  
We’ll thatch our nest when it grows bare.

“Many a one for him makes complaints,  
But none shall know where he is gone;  
O’er his white bones, when they are bare,  
The wind shall blow for ever more.”



### Questions:

Who is the lady fair, at what audience is this poem aimed?  
What is the conclusion you may draw from it?





## Barbara Allan

It was in and about the Martinmas time,<sup>①</sup>  
When the green leaves were a-fallin',  
That Sir John Graeme in the West Country  
Fell in love with Barbara Allan.

He sent his man down through the town  
To the place where she was dwellin':  
"O haste and come to my master dear,  
if you be Barbara Allan."

O slowly, slowly rise she up,  
To the place where he was lyin',  
And when she drew the curtain by:  
"Young man, I think you're dyin'."  
"O it's I'm sick, and very, very sick,  
And it is all for Barbara Allan."  
"O the better for me you shall never be  
Though your heart's blood were a-spillin'."

"O do you mind, young man," said she,  
"When you the cups were fillin',  
That you made the toasts go round and round,  
And slighted Barbara Allan?"

He turned his face unto the wall,  
And death with him was dealin':  
"Adieu, adieu, my dear friends all,  
And be kind to Barbara Allan."

---

① November 11