



THE OXFORD ENCYCLOPEDIA OF

BRITISH
LITERATURE

牛津英国文学百科全书

David Scott Kastan

Editor in Chief



Volume

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ABBAY THEATRE ~ CARYL CHURCHILL

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出版说明

进入21世纪以来,上海外语教育出版社相继出版了《MIT认知科学百科全书》、《不列颠简明百科全书》(英文版)、《语言与语言学百科全书》(第2版),受到广大读者的热烈欢迎,获得了良好的社会效益。

英国文学在世界文学中的地位不言而喻,追溯其起源,把握其发展的脉搏,为海内外世代学子共同的心声。牛津大学出版社于2006年推出《牛津英国文学百科全书》这一力作。为满足国内读者研习的需要,上海外语教育出版社现引进出版这套百科全书。本套全书共分5卷,含有约500篇学术论文,对英国文学史上的重要作家进行深度评析,阐述其生平、作品、学术和政治观点等;同时对英国文学的流派、作品体裁、当时的社会运动、对文学产生重大影响的事件以及其他重要主题也做了深入的记述和探讨;每篇论文后面附有学界对该主题的研究和评论文章书目,涵盖了该领域的最新研究成果。5卷本的卷首有按照时间顺序编排的作家或者文学事件列表,5卷的末尾是涵盖全书的索引。全书内容翔实,条理清晰,作者均为在相关领域中卓有成就的著名专家。对于英语专业教师、学生,英国文学的研究人员以及对英国文学感兴趣的读者来说,《牛津英国文学百科全书》是一部不可多得的工具书。

秉承着“传播学术经典,支持外语研究”的出版理念,外教社将继续推出百科系列项目,以满足国内外读者更深层次和更高目标的科研与教学需求。

全书涉及了一些政治观点和敏感问题,仅代表作者个人观点,编辑已尽所能作了必要的处理,但仍请读者阅读时注意甄别。

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2009年8月

序

最早接触牛津大学出版社的文学工具书是在20世纪80年代初。记得在美国读学位的第一学年(1981—1982)上了一门文学专业研究生的必修课：**Bibliography and Literary Research**。几乎所有美国大学的英文系都把这门课列为硕士研究生的必修课(我就读的那所大学英文系有3门硕士生必修课，另外两门是“乔叟”和“莎士比亚”)。如果直译，课程的题目应该被称为“目录学和文学研究”。其实，那实际上是一门方法论的课程。而从内容来看，课程的宗旨就是教会学生如何使用图书馆的工具书。给我们上课的是一位资历颇深的老教授。记得有两次课是在大学图书馆上的，停留时间最长的是图书馆的工具书库，由他在现场为我们逐一介绍不同工具书的类别、用途和特点。有趣的是，这门课的期末考试也是在图书馆进行的：每个学生用抽签的形式拿到一份“任务书”，上面有10个小问题，要求我们在3个小时内从图书馆查找到这些问题的答案。

美国大学的图书馆是我在美国读书五年半后觉得最值得留恋的地方。虽然，中国的许多大学近年来盖了不少非常漂亮、甚至堪称奢华的图书馆，但是，似乎没有一家中国大学的图书馆在实际的馆藏上能与美国大学图书馆相比，特别是在工具书方面，因为原文工具书普遍价格较高，许多中国大学图书馆缺乏这方面的资金。

正是在这门课上我第一次使用了牛津大学出版社的文学工具书，*The Oxford Companion to English Literature*(《牛津英国文学词典》)。记得期末“任务书”中的一道题“yahoo”也是从这本工具书中找到了答案。当时大学图书馆收藏的是1967年出版的(第4版)，我1986年底回国时，带了一本从旧书店淘来的《牛津英国文学词典》，一直珍藏在手边随时

翻阅，觉得非常方便和实用。直到几年前才从亚马逊购书网上订了一本2000年推出的《牛津英国文学词典》(第6版)。

这也许就是我与牛津大学出版社文学工具书结缘的开始吧。1998年我去美国克利夫兰市参加美国莎士比亚学会第26届年会。因为会上有一个名为“莎士比亚在中国”的小型讨论会，我应邀担任这一专题讨论会的评论员。共有来自世界各地的8位学者提交了论文，所有对这一议题感兴趣的人都在会前通过互联网阅读了这些文章。讨论会上首先由我对8篇文章逐一做了点评，然后就是与会者与文章的作者自由交换意见。讨论会结束后，一位坐在后排的中年学者走了过来，他自我介绍说他叫麦克·道布森(Michael Dobson)，是正在编写中的《牛津莎士比亚词典》(*The Oxford Companion to Shakespeare*)的主编，他问我是否有兴趣参加他的编写团队。就这样，我成了2001年出版的《牛津莎士比亚词典》的编撰者之一。

2006年由牛津大学出版社推出的5卷本《牛津英国文学百科全书》虽然也属于牛津大学出版社的文学工具书系列，但是，与词典系列丛书(companion)相比，它有着两个明显的特点：

1. 信息量大。与词典系列丛书相比，《牛津英国文学百科全书》收入的词条数量不大，但是，每个词条下的内容非常丰富。以A为例：《牛津英国文学词典》收入了455个词条，共55页。词典收入的词条种类比较多，也比较杂，其中有作家(如：Kingsley Amis, Matthew Arnold, W. H. Auden, Joseph Addison, Aeschylus, Jane Austen)、作品(如：Aaron's Rod, Adam Bede, Alice's Adventures in Wonderland, All's Well that Ends Well, Areopagitica, Astrophel and Stella)、作品中人物(如：Abessa, Ahab, Angelo, Antipholus,

Antonio, Archimago, Ariel, Audrey, Autolycus)、文学术语(如: allegory, alexandrine, alliterative prose, ambiguity, anacrusis, antithesis, autobiography)、文学流派(如: Theatre of the Absurd, the Age of Reason, Angry Young Men, art for art's sake, Augustan age)、在文学史中有重要影响的地点或建筑物(如: Abbey Theatre, Arcadia, Avalon, Avon)、重要文学刊物(如: Agenda, Academy, Adelphi, Art and Letters, Athenian Gazette, Atlantic Monthly)等等。而《牛津英国文学百科全书》仅选了22个词条,以主要作家、重要文学术语为主,每个词条之下都是一篇完整的学术文章,一共占了104页。

2. 《牛津英国文学百科全书》中的文章很有深度。再以A中的一个词条为例。两本工具书都收入了Abbey Theatre这个词。在《牛津英国文学词典》中,这个词条仅用了半页纸的篇幅,短短的4段文字回顾了剧场从1904年创建至1951年毁于一场火灾的简短历史。《牛津英国文学百科全书》中的相关文章长达5页,文章的中心是这个剧场在爱尔兰戏剧发展史上的地位。词条的编撰者详细地记述了William Butler Yeats, George Bernard Shaw, John Millington Synge 和 Sean O'Casey 等剧作家对这个剧场及爱尔兰戏剧发展史的形式多样、程度不同的影响,从时间跨度上一直延续到了20世纪80年代。编撰者还用相当的篇幅探讨了Yeats的戏剧创作理念(“在剧场中,剧作家居于首位,按照顺序排列,接

下来的是演员、舞台背景,最后才是观众”)。从某种意义上讲,这篇短文堪称是对20世纪爱尔兰戏剧的一个提纲挈领式的总结。最难能可贵的是,每篇文章的结尾处都有一个参考书目,编撰者还为每本参考书提供了内容简介。再以Abbey Theatre为例,这个词条后面的参考书目中共列了15本书,其中包括5卷本的*Modern Irish Drama: A Documentary History*。15本参考书中有5本是2000年之后出版的,应该说已经涵盖了这个领域的最新研究成果。这也为读者——特别是研究生和教师——选择和设计研究课题、进一步探讨和研究爱尔兰戏剧提供了极大的方便。

很明显,5卷本《牛津英国文学百科全书》的读者对象不是一般的读者,而是对英国文学有浓厚兴趣的学生、教师,特别是英国文学的研究人员。由于教育部于2000年下发的《高等学校英语专业英语教学大纲》中,已经把“英国文学(文学史和文学选读)”列为英语专业本科生的必修课,因此,这套百科全书也将是全国近一千所有英语学士学位授予权院校的图书馆或资料室的必备工具书。

北京外国语大学

何其莘

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Editor in Chief



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 Mary Wollstonecraft Shelley
 Percy Bysshe Shelley

VOLUME 5

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 James Shirley
 Philip Sidney
 Edith Sitwell
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PREFACE

Even as English spreads over the globe, British literature still remains at the heart of the commitment to the humanities in English-speaking countries, not least in the United States. This extraordinary body of writing continues to attract readers and writers, and its own contemporary history reveals how vital the tradition remains. By the middle of the eighteenth century, Thomas Warton (1728–1790) had already recognized the need for an inclusive history of British literature and declared his own intention “to pursue the progress of our national poetry, from a rude origin and obscure beginnings, to its perfection in a polished age.” Even if Warton’s spectacularly whiggish assumptions are unsupportable today—and his own contribution, which traced the literary history only as far as the Reformation without reaching his own “polished age,” at best must be judged incomplete—the desire for such a comprehensive account remains strong.

The Oxford Encyclopedia of British Literature is intended to be one way of addressing this need, designed particularly for students. It is not a developmental history (like *The Oxford History of English Literature* or its worthy revision, *The Oxford English Literary History*), nor is it a dictionary of names, texts, and terms. It is a collection of just over five hundred substantial articles, in five volumes, arranged alphabetically, that covers the entire history of British literature in English. Most entries focus on major authors, but some consider particular themes, movements, genres, or institutions whose impact on the writing or the reading of literature has been significant (for example, the Abbey Theatre, the Chartists, children’s literature, book illustration, or the sublime). Each article is intended to be authoritative, though necessarily not exhaustive. Most have been written by well-known experts in the field, with some written by younger scholars whose names will soon be as recognizable. If approaches and styles differ among articles, the articles are unified by a commitment to the highest scholarly standards and a determination to be accessible and engaging. All articles include a selective bibliography, which directs the reader who wishes to pursue a topic in greater detail to the rele-

vant primary and secondary works. To guide readers from one article to related discussions elsewhere in the Encyclopedia, end-references appear at the end of many articles. Articles are listed in chronological order in a table in the front matter of this volume. A comprehensive index at the end of volume 5 lists all the topics covered in the Encyclopedia, including those that are not the nominal subject of articles. Volume 5 also includes the directory of contributors to the Encyclopedia.

Inevitably things have been left out that some readers would wish present. It is impossible for any encyclopedia to be all-inclusive. But the size of this project has allowed it to explore with great range and depth the marvelous variety and remarkable artistic achievement of British literature in English, from Anglo-Saxon riddles to the poetry of Benjamin Zephaniah, that is, from the very origins of a literature that can be usefully thought British to our present moment. The Encyclopedia attends to this literature’s major practitioners, to the forms and conventions that structure their writing, and to the institutions that have enabled it to be written and read. If the selections no doubt reflect the knowledge, interests, and judgments of the Encyclopedia’s organizers, this is only to confirm that every age, as Emerson insisted, writes its own history.

Yet if this is a history, it is not so obvious what it is a history of. What are we to call the field the Encyclopedia covers? “British Literature” is admittedly a compromise (and one fraught with problems), but it seems to me to be the best of the available alternatives. Both words are problematic. “Literature” is the perhaps the lesser (or at least the less charged) difficulty—and indeed there is an entry on the subject in the Encyclopedia. Although its boundaries have been permeable and much contested since the word first entered English from the French in the fourteenth century, some coherent field of practices has been consistently identifiable as literary, even as the exact nature of it has been variously understood. Originally it named a field of humane learning, available to, and in some ways defining, an early modern cultural elite. “Literature,” in this sense, referred to what was necessary

to read, rather than to what was written, and no distinction was made between imaginative writing and other forms of discourse. "What were mankind without literature," mused Henry Bradshaw in 1521, and found his answer in his account of "common people," who "without literature and good information / Be like to brute beasts." Sometime in the eighteenth century, "literature" began to be understood differently, now as a discrete field of imaginative writings; and if this notion insisted that works of literature were, as Vicemus Knox said, "harmless in their consequence to society," it was immediately recognized that literature in this sense was playing a part of a process of moral and intellectual "improvement" hardly without social consequence.

Today, at least in some quarters, literary works are interesting precisely as we recognize that they are not completely "harmless in their consequence to society." If at times this has led critics away from the dispassionate appreciation of the formal organization of the literary works they read, it has forced consideration of the various ways in which literature matters, in which it is something more urgent than a mere cultural ornament. It may be true that "poetry makes nothing happen," in Auden's famous phrase, but poetry and other literary forms are robustly alive in and to the world. They do participate in the shaping of collective as well as individual identities; and what counts as literature—what is collected, preserved, and taught—is a revealing guide to the often unconscious values of a community. What is excluded is often as interesting as what is thought unquestionably to belong. This Encyclopedia understands the term capaciously, without giving up the idea that literature is a distinctive mode of discourse shaped by aesthetic concerns as well as ideological commitments, and appealing to the imagination as well as to the intellect. But the ballad finds a place here along with the sonnet, the Beatles along with the Bloomsbury Group.

More vexing is the adjective that limits the literary field. This Encyclopedia calls itself an encyclopedia of *British* literature. "English" would either limit the field too narrowly (that is, by restricting the focus to the writers of England) or not enough (that is, by opening it up to all writers writing in English). The Encyclopedia, however, is clearly not intended as an encyclopedia of all writing in English: it does not normally include entries for American, Canadian, or South African writers and texts. But it is also not intended exclusively to measure the writing of England. Swift, Conrad, Joyce, R. S. Thomas, and Hugh MacDiarmid (C. M. Grieve), for ex-

ample, all have entries, though two of these are Irish, one Polish, one Welsh, and one Scottish. Conrad was, of course, born in what is now Ukraine of Polish parents, but all his published writing appeared after he had become a British subject in 1886. The others more clearly reveal the complexity. Thomas and MacDiarmid were respectively Welsh and Scottish, and each wrote with a deep discomfort with English domination of a native cultural tradition.

Still, "British" accurately if sometimes uneasily accommodates the Welsh and Scottish entries. The Irish entries less comfortably fit under the rubric. Ireland has long had a complicated (and often bloody) relationship with England. Even today, of course, Northern Ireland is part of Great Britain, while the Republic of Ireland is an independent nation. Famously, Seamus Heaney, objecting to his inclusion in a collection of contemporary British poetry, wrote: "Be advised, my passport's green / No glass of ours was ever raised / To toast the Queen." Nonetheless, if he insisted, "British, no, the name's not right," the real point must be that no name can be right. Literature does not need a passport or respect a border; indeed it is a potentially utopian project in which writers and readers become citizens of a universal republic of letters under the sway only of what Heaney called "the Government of the Tongue."

So, however uncomfortably, Heaney—along with Swift, Yeats, and Joyce (among others)—does find a place in this Encyclopedia as a writer participating in and substantially contributing to a common linguistic and cultural history with writers who with greater terminological precision are labeled "British." Thus, the Encyclopedia intends "British" largely as a geographical rather than a political term (as in the admittedly no less complicated phrase, "British Isles"), and, if inevitably some will cavil with the usage, it allows the cultural field to come clearly into view without uncritically accepting and reinforcing the more problematic claims of permitting "English" to perform an act of cultural domination that history has resisted and continues to resist. If one takes a long historical view, it is clear that no label can adequately represent the continuities and fractures in the complex cultural histories covered here, from the early Anglo-Saxon and Anglo-Norman writings to the hybrid identities and identifications of so many of today's most influential writers. In truth, "British and Irish Literature," an obvious alternative to the title that Oxford University Press has chosen for this Encyclopedia, would no more accurately describe the broad cultural field represented here. This

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Oxford Encyclopedia of British Literature, then, focuses on the writers, conventions, and institutions of what today are the United Kingdom and the Republic of Ireland, always aware of their complicated, interrelated histories. The issues of nomenclature are not inconsequential, and the compromise here will not make everyone happy; but “British Literature” seems the best of a set of inadequate alternatives and one, not insignificantly, that enables the focus of the Encyclopedia to be most easily grasped by the greatest majority of its users.

In such a project so many people deserve thanks that almost the whole five volumes could be filled with acknowledgments; but it would be rude and misleading not to mention the wonderful work of Ralph Carlson, Stephen Wagley, and Georgia Maas at the Press, and the re-

markable group of associate editors who have planned and have overseen this project from its beginning: Nancy Armstrong, Kevin J. H. Dettmar, Gail McMurray Gibson, Andrew Hadfield, and Jennifer Wicke. Their intelligence, imagination, industry, and good will made what often seemed an impossible undertaking doable and (usually) enjoyable to do, and always reminded me that it was worth doing. And my thanks (and more, my love) must once again be offered to MK, JK, and AL, who have made all the other aspects of my life doable, enjoyable, and worth doing, even if this project almost always seemed to them far less compelling than it has to me.

David Scott Kastan
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October 2005

CHRONOLOGY AND LIST OF TOPICAL ENTRIES

CHRONOLOGY

Authors are listed by their birthdates; authors with uncertain birthdates are listed at the beginning of the century in which they were born or flourished. Topics and works are listed at dates of publication, establishment, or construction (for example, the Globe Theatre at 1599). Many dates are approximate. The Historical Context column lists certain key events in British and world history.

Topical articles that do not fall easily into a chronological sequence are listed after the chronology.

DATE	SUBJECTS OF ARTICLES IN THE ENCYCLOPEDIA	HISTORICAL CONTEXT
400		
449		Beginning of Anglo-Saxon invasions
500	Old English (sixth to twelfth century)	
600		
640	Cædmon (fl. 640)	
664		Synod of Whitby
673	Bede (673–735)	
700	<i>Judith</i> (eighth century) <i>Beowulf</i> (eighth century) Cynewulf (eighth or ninth century)	
731		Bede, <i>History of the English Church</i> (c. 731)
787		First Viking raid
800		Coronation of Charlemagne Anglo-Saxon Chronicle (ninth to eleventh centuries)
849	King Alfred the Great (849–899)	
900	Anglo-Saxon Elegies (tenth century) Anglo-Saxon Riddles (tenth century) Exeter Book (tenth century)	
955	Ælfric (c. 955–c. 1010)	
970	Vercelli Book (c. 970)	
991		Battle of Maldon
1000	Junius Manuscript (1000–1200)	
1016		King Canute (1016–1035)
1042		King Edward the Confessor (1042–1066)
1066	Middle English (mid-eleventh to early sixteenth century)	Norman Conquest King William I the Conqueror (1066–1087)
1086		Domesday Book
1087		King William II (1087–1100)