

英语语言文学专业研究生系列教材

English Literary Criticism

英国文学批评

主编 南健翀



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前 言

记得有一次跟一位从事西方文学理论研究且在海外访学的朋友通电话,谈话中对他提到我正在做的一个有关英国文学批评的研究课题,他听后显得很诧异,随即问我:“英国文学批评?英国有文学批评理论吗?”听到他的诘问,尽管心有不甘,但我并未进行辩驳,一者因为这问题并非三言两语可以说得清楚,二者因为英国到底有没有文学批评、有没有文学批评理论,这本身就是个无需辩驳的虚假命题。事实上,我的这位朋友对英国文学批评的“态度”并非“个例”,而是代表着相当一部分从事西方文学理论研究的学者对英国文学批评和理论的基本研判。在当代西方文学理论研究中,被研究者们津津乐道的是法国、德国甚至是美国的那些具有原创性、革命性、颠覆性、前瞻性的文学理论,而英国的文学批评和理论在研究者眼里就好像孤悬一隅的英伦诸岛一样,一直游离在主流的欧陆文学理论之外,显得是那么缺乏生气和创意,从而显得另类、保守、落寞。诚然,与“朝气蓬勃”、“摧枯拉朽”、“颠覆”、“解构”、众声喧哗的现代及后现代法国、德国文学批评理论相比较,属于英国文学批评理论的声音无疑是微弱的。然而,在强势话语的众声喧哗中,英国文学批评的声音仍然是清晰可辨,不绝如缕的。

鉴于此,借助于英国文学历史的各个发展阶段的代表人物的代表作品(批评),这部《英国文学批评》教程旨在理出一个英国文学批评和理论发展的总体脉络。我们期望,这些鲜活的言说和主张能够使广大从事外国文学研究、西方文学理论研究、英国文学研究的学生、教师以及研究者对英国的文学批评和理论有一个比较客观的评判和认识。

这部教材在编写体例上采用中、英两种文字,由四部分组成:评介部分用中文,对文章的作者、创作情况、作品总体风格、所选文章的主要观点进行介绍和评述;注释部分用中文,主要对所选文章中涉及到的语言难点、背景人物、作品、历史事件、专门术语等做简明扼要的解释;每篇选文之后我们均提供几个思考题(英文),以便使学习者对选文的观点有一个比较准确和清晰的理解,并对选文所提出的问题做进一步的思考;在每篇选文之后我们均提供英文的阅读书目,以便学习者对选文作者、理论观点以及研究者对所选作者和作品的研究成果有一个比较全面的了解和认识,为学习者进一步的阅读和研究提供帮助。

这部教材能够成书要感谢我2008、2009级的诸位研究生同学,他们在撰写

初稿时付出的努力让我难忘;更要感谢世界图书出版西安有限公司的鼎力相助,特别要感谢进行这部教材的责任编辑郭娜女士,她的热情、坦诚、不辞劳苦以及一丝不苟地对书稿进行一遍遍校阅让我敬佩、让我感动。

需要特别说明的是,尽管每篇选文都是该作家的经典作品,选编时我们尽量保持选文的完整性,但是由于篇幅的原因,还有为数不少的选文只能截取原文的一部分,这可能会给读者的阅读造成一定不便,敬请读者谅解。

书中若有不妥之处,欢迎广大读者和专家批评指正,以便我们进一步修改和完善。

编 者

2011 年 1 月于西安外国语大学

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菲利普·锡德尼

菲利普·锡德尼 (Philip Sidney, 1554—1586) 是文艺复兴后期的英国诗人和文学理论家, 是英国文学史上最早的诗人之一。他出身肯特郡的贵族家庭, 14 岁入牛津大学基督学院, 16 岁既有博学之名, 18 岁游历欧洲, 1578 年回国后, 做过宫廷、外交、军事方面的官吏。1578 年, 锡德尼结识英国大诗人斯宾塞 (Edmund Spenser, 1552—1599), 次年得到斯宾塞题献的长诗《牧人月历》 (*The Shepherd's Calender*)。1582 年, 伊丽莎白女王封锡德尼为爵士, 1585 年他被任命为荷兰海岸行省弗拉辛的总督。在聚特芬战役中, 锡德尼身负重伤, 去世时年仅 32 岁。从文学史上讲, 锡德尼去世时, “大学才子派”还没有登上舞台。因此可以说, 锡德尼正好生活在文艺复兴时期英国文学走向繁荣的前夜。

锡德尼的一生虽然短暂, 但在文学和文学理论上却很有成就。他著有十四行诗集《阿斯特罗非尔与斯苔拉》, 又名《爱星者和星星》 (*Astrophil and Stella*, 1580—1584) 和一部诗文合璧的传奇小说《阿刻底亚》 (*Arcadia*, 1580); 而在文学理论方面, 他的《为诗辩护》 (*An Apologie for Poetrie*, 1585) 一文堪称伊丽莎白时代英国文学批评的顶尖作品, 前承亚里士多德的《诗学》, 后启雪莱的《为诗辩护》, 在整个西方文学批评史上也占据着很高的位置。此文在一定程度上可以被视为英国近代诗学和美学的开端。

锡德尼的《为诗辩护》是为了批驳中世纪基督教神学及其在当时的余绪对文艺的否定和指责。在《为诗辩护》中, 锡德尼对诗在文化中的地位及其价值、诗的目的与本质特征、及诗人的地位进行了全面而充分的论述。此处选文主要侧重诗人的创造力、诗的虚构性以及诗的价值功用等问题。首先, 锡德尼把诗人比做“神般的创造者 (divine maker)”, 他指出, 诗人摹写的自然不是真正的、堕落的自然 (fallen nature), 而是“经过诗人丰富的创造力加工了的自然”。诗人是不受自然束缚的, 他所摹写的是理想化了的自然, 借此使人升入另一种自然, 进而与自然携手并进。所以, 自然的世界是铜质的, 而诗人创造的世界是金质的。其次, 针对“诗人是谎言之父”的谬论, 锡德尼强调诗人是虚构者, 但不是说谎者: “在白日之下的一切作者中, 诗人最不是说谎者; 即使他想说谎, 作为诗人就难做说谎者。”他指出, 诗人虽然并不叙述真实的事情, 但他也并不把自己所叙述的内容当做真实: “诗里本来只寻求虚构, 他们就把那叙述仅仅当做一个有益的创造的构思基础。”锡德尼对于虚构的这一说明, 意在显示诗的本质是虚构, 而虚构在本质上是诗人自由想象下的自由创造。再次, 锡德尼认为诗的真正目的是通过怡悦性情的虚构来启发德行。诗人通过虚构的故事表达善良的意图, 达到怡情和教诲的双重目的, 这是为哲学家和历史学家所不及的。道学家是“凭箴规”, 历史学家是“凭实例”, 诗人则通过虚构的形象把一般的概念和特殊的实例结合起来, 而取得

道德教育和怡情悦性的双重效果。可以说，诗是一种感动，这种感动比哲学说理、道德说教更能触动人的灵魂。

An Apology for Poetry

Only the poet, disdaining to be tied to any such subjection, lifted up with the vigour of his own invention, doth grow in effect another nature, in making things either better than Nature bringeth forth, or, quite anew, forms such as never were in Nature, as the Heroes, Demigods Cyclopes, Chimeras, Furies, and such like: so as he goeth hand in hand with nature, not enclosed within the narrow warrant of her gifts, but freely ranging only within the zodiac of his own wit.

Nature never set forth the earth in so rich tapestry as divers poets have done—neither with pleasant rivers, fruitful trees, sweet-smelling flowers, nor whatsoever else may make the too much loved earth more lovely. Her world is brazen, the poets only deliver a golden. . .

Poesy, therefore, is an art of imitation, for so Aristotle termeth it in his word Mimesis, that is to say, a representing, counterfeiting, or figuring forth—to speak metaphorically, a speaking picture; with this end, to teach and delight. Of this have been three several kinds. The chief, both in antiquity and excellency, were they that did imitate the inconceivable excellencies of God. Such were David in his Psalms; Solomon in his Song of Songs, in his Ecclesiastes, and Proverbs; Moses and Deborah in their Hymns; and the writer of Job, which, beside other, the learned Emanuel Tremellius and Franciscus Junius do entitle the poetical part of the Scripture. Against these none will speak that hath the Holy Ghost in due holyreverence.

In this kind, though in a full wrong divinity, were Orpheus, Amphion, Homer in his Hymns, and many other, both Greeks and Romans, and this poesy must be used by whosoever will follow St. James^① counsel in singing psalms when they are merry; and I know is used with the fruit of comfort by some, when, in sorrowful pangs of their death-bringing sins, they find the consolation of the never-leaving goodness^②. . .

So did Heliodorus in his sugared invention of that picture of love in Theagenes and Chariclea; and yet both these writ in prose: Which I speak to show that it is not rhyming and versing that maketh a poet—no more than a long gown maketh an advocate, who though he pleaded in armour should be an advocate and no soldier. But it is that feigning notable images of virtues, vices, or what else, with that delightful teaching, which must be the right describing note to know a poet by, although indeed the Senate of Poets hath chosen verse as their fittest raiment, meaning, as in matter they passed all in all, so in manner to go beyond them—not speaking (table-talk fashion or like men in a dream) words as they

① St. James: 圣詹姆士 (Saint James), 即圣雅各, 耶稣十二门徒之一。

② “永不捐弃人类的善良”: 指所谓神的善良, 永不捐弃人类。

chanceably fall from the mouth, but prizing each syllable of each word by just proportion according to the dignity of the subject.

Now therefore it shall not be amiss first to weigh this latter sort of Poetry^① by his works, and then by his parts, and, if in neither of these anatomies he be condemnable, I hope we shall obtain a more favorable sentence. This purifying of wit, this enriching of memory, enabling of judgment, and enlarging of conceit, which commonly we call learning, under what name soever it come forth or to what immediate end soever it be directed, the final end is to lead and draw us to as high a perfection as our degenerate souls, made worse by their clay lodgings, can be capable of...

The philosopher therefore and the historian are they which would win the goal, the one by precept, the other by example. But both, not having both, do both halt. For the philosopher, setting down with thorny argument the bare rule, is so hard of utterance, and so misty to be conceived, that one that hath no other guide but him shall wade in him till he be old before he shall find sufficient cause to be honest. For his knowledge standeth so upon the abstract and general, that happy is that man who may understand him, and more happy that can apply what he doth understand.

On the other side, the historian, wanting the precept, is so tied, not to what should be but to what is, to the particular truth of things and not to the general reason of things, that his example draweth no necessary consequence, and therefore a less fruitful doctrine.

Now doth the peerless poet perform both: for whatsoever the philosopher saith should be done, he giveth a perfect picture of it in some one by whom he presupposeth it was done; so as he coupleth the general notion with the particular example. A perfect picture I say, for he yieldth to the powers of the mind an image of that whereof the philosopher bestoweth but a wordish description: which doth neither strike, pierce, nor possess the sight of the soul so much as that other doth.

Since then Poetry is of all human learning the most ancient and of most fatherly antiquity, as from whence other learnings have taken their beginnings; since it is so universal that no learned nation doth despise it, nor no barbarous nation is without it; since both Roman and Greek gave divine names unto it, the one of "prophesying," the other of "making," and that indeed that name of "making" is fit for him, considering that whereas other Arts retain themselves within their subject, and receive, as it were, their being from it, the poet only bringeth his own stuff, and doth not learn a conceit out of a matter, but maketh matter for a conceit; since neither his description nor his end containeth any evil, the thing described cannot be evil; since his effects be so good as to teach goodness and to delight the learners; since therein (namely in moral doctrine, the chief of all knowledges) he doth not only far pass the historian, but, for instructing, is wellnigh comparable to the philosopher, and, for moving, leaves him behind him; since the holy Scripture (wherein there is no uncleanness) hath whole parts in it poetical, and that even not only in their united forms but in their severed dissections fully commendable; I think (and think I think rightly) the laurel crown appointed for triumphing captains doth worthily (of all other learnings) honour the poet's triumph...

Now then go we to the most important imputation laid to the poor poets. For aught I can yet learn, they are these. First, that there being many other more fruitful knowledges, a man might better spend his

① 锡德尼把诗歌分为三类, 其一为先知写的诗, 比如《圣经》中的《雅歌》、《诗篇》等; 其二是指反映道德、哲学、自然等内容的诗, 如维吉尔的《田园诗》; 其三就是真正的诗人写的诗。这里指的是第三种诗。

time in them than in this. Secondly, that it is the mother of lies. Thirdly, that it is the nurse of abuse, infecting us with many pestilent desires, with a siren's sweetness drawing the mind to the serpent's tale of sinful fancy, —and herein, especially, comedies give the largest field to ear (as Chaucer saith), —how both in other nations and in ours, before poets did soften us, we were full of courage, given to marital exercises, the pillars of manlike liberty, and not lulled asleep in shady idleness with poets' pastimes. And lastly, and chiefly, they cry out with an open mouth, as if they outshot Robin Hood, that Plato banished them out of his Commonwealth. Truly, this is much, if there be much truth in it. . .

And certainly, though a man should grant their first assumption, it should follow (methinks) very unwillingly, that good is not good because better it better. But I still and utterly deny that there is sprung out of earth a more fruitful knowledge. To the second therefore, that they should be the principal liars, I answer paradoxically, but truly, I think truly, that of all writers under the sun the poet is the least liar, and, though he would, as a poet can scarcely be a liar. The astronomer, with his cousin the geometrician, can hardly escape, when they take upon them to measure the height of the stars.

How often, think you, do the physicians lie, when they aver things good for sicknesses, which afterwards send Charon^① a great number of souls drowned in a potion before they come to his ferry? And no less of the rest, which take upon them to affirm. Now, for the poet, he nothing affirms, and therefore never lieth. For, as I take it, to lie is to affirm that to be true which is false; so as the other artists, and especially the historian, affirming many lies. But the poet (as I said before) never affirmeth. The poet never maketh any circles about your imagination, to conjure you to believe for true what he writes. He citeth not authorities of other histories, but even for his entry calleth the sweet Muses to inspire into him a good invention; in truth, not labouring to tell you what is, or is not, but what should or should not be. And therefore, though he recount things not true, yet because he telleth them not for true, he lieth not, —without we will say that Nathan lied in his speech, before alleged, to David^②; which as a wicked man durst scarce say, so think I none so simple would say that Aesop lied in the tales of his beasts: for who thinks that Aesop writ it for actually true were well worthy to have his name chronicled among the beasts he writeth of.

What child is there that, coming to a play, and seeing Thebes^③ written in great letters upon an old door, doth believe that it is Thebes? If then a man can arrive, at that child's age, to know that the poets' persons and doings are but pictures what should be, and not stories what have been, they will never give the lie to things not affirmatively but allegorically and figuratively written. And therefore, as in History, looking for truth, they go away full fraught with falsehood, so in Poesy, looking for fiction, they shall use the narration but as an imaginative ground—plot of a profitable invention.

① 卡戎 (Charon): 古希腊神话中的人物, 是他驾舟把亡灵渡过冥河送到地府门口。

② 此典见《圣经·旧约·撒母耳记下》第11、12章。大卫与乌利亚的妻子拔示巴通奸, 并设计将乌利亚杀死。拿单受耶和华所遣设喻斥责大卫。

③ 忒拜 (Thebes): 古希腊的一个城市, 俄狄浦斯王的故事发生在这里。

思考题

1. Why does Sidney regard the theories of Aristotle and Horace as his theoretical foundation?
2. What is the relationship between poet and nature according to Sidney? And What is the duty of a poet?

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(李亦奕)

弗朗西斯·培根

弗朗西斯·培根 (Sir Francis Bacon, 1561—1626), 是英国近代杰出的唯物主义哲学家、思想家及散文作家。他出生于官宦世家, 12岁入剑桥大学三一学院学习, 成绩优异。1576年赴巴黎任英国驻法大使随员。1579年因父亲去世回国, 开始攻读法律, 并在宫廷中谋求官位。1607年到1618年间, 培根被国王詹姆士一世先后委以各种要职, 权倾一时。1621年因贪污受贿, 被逐出宫廷, 永不复用。之后五年到其病逝, 培根一直专心于学术研究及理论著述。

培根一生宦海浮沉, 后人对其褒贬不一, 但他在文学、哲学及科学领域的贡献却是有目共睹的。经培根本人不断修订的《论说文集》(*Essays*, 1597, 1612, 1625), 因其文辞简练优美、思想深邃独到, 成为英国散文经典, 也使他成为文艺复兴时期英国最重要的散文作家。而他所倡导的依据科学实验弥补感官不足的唯物主义经验论, 则使他开经验哲学之先河, 与笛卡尔齐名。此外, 他在批判传统三段论演绎法的基础上, 进一步提出了通过对大量个别事物进行观察从而得出普遍规律的科学归纳法, 对近代科学的发展从方法论上作出了巨大贡献。培根一生著述颇丰, 除了上文提到的《论说文集》外, 他的很多哲学著作都对后世影响深远。最为著名的有《学问的促进》(*Advancement of Learning*, 1605), 《论古人的智慧》(*On the Wisdom of the Ancients*, 1609), 《新工具》(*Novum Organum*, 1620), 《新大西岛》(*New Atlantis*, 1623年写成, 1627年出版)。其中以《新工具》影响最大。

在《学问的促进》这本书中, 培根把科学分为历史、哲学、诗歌三大类, 并对这三类科学进行了细致的分类阐述。而其中关于诗歌的论述则成为其美学观点的重要组成部分。此处所选部分即出自这一章节。首先, 他对诗歌的本质做了明确的定义, 即诗歌是想象的科学。其次, 他又论述了诗歌的功用。在他看来, 正是因其想象本质, 诗歌才成为虚构的历史, 而这种虚构的历史通过对现实世界中缺陷不足的补充、调节、修正, 满足了人们在实际生活中对于真、善、美的追求和需要。而这应该也是对贺拉斯所提倡的寓教于乐观点的全新解读。再次, 他又进一步把诗歌分为叙述诗、戏剧诗及寓言诗三类。而他对寓言诗又格外重视。他认为, 寓言诗往往通过隐喻的形式, 生动委婉地揭示了生活的真理。然而面对当时人们关于寓言故事和所示真理到底孰先孰后的争论, 培根并没有一概而论, 他坦言自己更倾向于故事在先, 但又不否认在早于荷马的原始部族中情况可能正好相反。最后, 培根又把诗歌比作一株可以声名远播的植物, 其功用并不逊于历史及修辞学, 其对诗歌评价之高可见一斑。

The Advancement of Learning

Poesy is part of learning in measure of words for the most part restrained, but in other points extremely licensed, and doth truly refer to the imagination, which, being not tied to the laws of matter, may at pleasure join that which nature hath served, and sever that which nature hath joined, and so make unlawful matches and divorces of things: “Pictoribus atque poetics^①, etc.” It is taken in two senses in respect of words or matter. In the first sense it is but a character of style, and belongeth to arts of speech, and is not pertinent^② for the present. In the latter, it is, as hath been said, one of the principal portions of learning, and is nothing else but feigned^③ history, which may be styled as well in prose as in verse.

The use of the feigned history hath been to give some shadow of satisfaction to the mind of man in those points wherein the nature of things doth deny it, the world being in proportion inferior to the soul; by reason whereof there is agreeable to the spirit of man a more ample greatness, a more exact goodness, and a more absolute variety than can be found in the nature of things. Therefore, because the acts or events of true history have not the magnitude which satisfies the mind of man, poesy feigns acts and events greater and more heroical; because true history propoundeth^④ the successes and issues of actions not so agreeable to the merits of virtue and vice, therefore poesy feigns them more just in retribution^⑤ and more according to revealed providence; because true history representeth actions and events more ordinary and less interchanged, therefore poesy endueth them with more rareness and more unexpected and alternative variations: so as it appeareth that poesy serveth and confereth to magnanimity^⑥, morality, and to delectation^⑦. And therefore it was ever thought to have some participation of divineness, because it doth raise and erect the mind, by submitting the shows of things to the desires of the mind, whereas reason doth buckle and bow the mind unto the nature of things. And we see that by these insinuations^⑧ and congruities^⑨ with man's nature and pleasure, joined also with the agreement and consort it hath with music, it hath had access and estimation in rude times and barbarous regions, where other learning stood excluded.

The division of poesy which is aptest in the propriety thereof (besides those divisions which are common unto it with history, as feigned chronicles, feigned lives, and the apprentices of history, as feigned epistles, feigned orations, and the rest) is into poesy narrative, representative, and allusive. The

① 该句引自贺拉斯 (Horace) 的《诗艺》(Ars Poetica), 意为: “画家和诗人一向都有大胆创造的能力”。

② pertinent: 有关的, 恰当的。

③ feigned: 伪装的, 捏造的。

④ propound: 提出 (想法、理论、观点) 供解释。

⑤ retribution: 应得的惩罚、报应。

⑥ magnanimity: 宽宏大量。

⑦ delectation: 享受, 欢愉。

⑧ insinuation: 影射, 暗示, 暗讽。

⑨ congruity: 一致, 适合, 调和。

narrative is a mere imitation of history with the excesses before remembered, choosing for subject commonly wars and love, rarely state, and sometimes pleasure or mirth. Representative is as a visible history, and is an image of actions as if they were present, as history is of actions in nature as they are, that is past; allusive, or parabolical^①, is a narration applied only to express some special purpose or conceit: which latter kind of parabolical wisdom was much more in use in the ancient times, as by the fables of Aesop^②, and the brief sentences of the seven^③, and the use of hieroglyphics^④ may appear. And the cause was for that it was then of necessity to express any point of reason which was more sharp or subtle than the vulgar in that manner, because men in those times wanted both variety of examples and subtlety of conceit: and as hieroglyphics were before letters, so parables were before arguments: and nevertheless now and at all times they do retain much life and vigor, because reason cannot be so sensible, nor examples so fit.

But there remaineth yet another use of poesy parabolical opposite to that which we last mentioned; for that tendeth to demonstrate and illustrate that which is taught or delivered, and this other to retire and obscure it: that is, when the secrets and mysteries of religion, policy, or philosophy, are involved in fables or parables. Of this in divine poesy we see the use is authorized. In heathen poesy we see the exposition of fables doth fall out sometimes with great felicity, as in the fable that the giants being overthrown in their way against the gods, the earth their mother in revenge thereof brought forth fame:

Illam terra parens ira irritata deorem,

Extremam, ut perhibent, Ceuo Enceladeque sororem

Progeniuit:^⑤

expounded that when princes and monarchs have suppressed actual and open rebels, then the malignity^⑥ of people, which is the mother of rebellion, doth bring forth libels and slanders, and taxations of the states, which is of the same kind with rebellion, but more feminine; so in the fable that the rest of the gods having conspired to bind Jupiter^⑦, Pallas^⑧ called Briareus^⑨ with his hundred hands to his aid, expounded that monarchies need not fear any curbing of their absoluteness by mighty subjects, as long as by wisdom they keep the hearts of the people, who will be sure to come in their side; so in the fable that

① parabolical: 比喻的, 寓言似的。

② Aesop: 伊索 (620? — 560?), 古希腊寓言作家, 相传原为奴隶, 善讲故事讽刺权贵, 有《伊索寓言》(Aesop's Fables) 传世。

③ 古希腊七贤, 包括雅典的梭伦 (Solon of Athens), 斯巴达的契罗 (Chilon of Sparta), 米蒂利尼的泰勒斯 (Thales of Miletus), 普斯恩的毕亚斯 (Bias of Priene), 林杜斯的克留勃拉 (Cleobulus of Lindos), 米利都的庇塔库斯 (Pittacus of Mytilene), 科林斯的勃吕安德 (Periander of Corinth)。七贤中, 现代人较为了解的是立法者梭伦和哲学家泰勒斯。

④ hieroglyphic: 象形文字。

⑤ 该句出自古罗马诗人维吉尔 (Virgil) 所著的《埃涅阿斯纪》The Aeneid 的第四章, 意为: 据说, 被众神激怒后, 地神该亚生了最后一个孩子, 这个孩子是 Caesus 和恩克拉杜斯 (Enceladus 的百手巨人之一) 的妹妹。

⑥ malignity: 狠毒。

⑦ Jupiter: 罗马神话中的主神朱庇特, 原为掌管雷霆和闪电的天神, 相当于希腊神话中的宙斯 (Zeus)。

⑧ Pallas: 希腊神话中智慧女神帕拉斯·雅典娜 (Pallas Athena)。

⑨ Briareus: 布里阿瑞俄斯, 希腊神话中百手巨人 (Hecatonchires) 之一, 乌拉诺斯 (Uranus) 和该亚 (Gaea) 之子, 曾和兄弟 Cottus 和 Gyges 一起帮助宙斯打败泰坦并把他们放逐到塔耳塔洛斯 (Tartarus), 之后却帮助堤丰等巨人反抗奥林匹斯诸神。最后和巨人堤丰 (Typhon) 和恩克拉杜斯 (Enceladus) 一起被活埋埃特纳山 (Mount Aetna) 下。他们在被埋的地方有时还努力挣扎, 企图逃脱, 使整个岛屿不时发生地震, 他们的呼吸穿过山顶, 就形成了火山爆发。

Achilles^① was brought up under the Chyron the centaur^②, who was part of a man and part a beast, expounded ingenuously, but corruptly, by Machiavelli^③ that it belongeth to the education and discipline of princes to know as well how to play the part of the lion in violence and the fox in guile, as of the man in virtue and justice. Nevertheless in many the like encounters, I do rather think that the fable was first and the exposition devised than that the moral first and thereupon the fable framed. For I found it was an ancient vanity in Chrysippus that troubled himself with great contention^④ to fasten the assertions of the Stoics^⑤ upon the fictions of the ancient poets: but yet all the fables and fictions of the poets were but pleasure and not figure, I interpose no opinion. Surely of those poets which are now extant, even Homer himself (notwithstanding he was made a kind of scripture by the later schools of the Grecians) yet I should without any difficulty pronounce, that his fables had no such inwardness in his own meaning: but what they might have, upon a more original tradition, is not easy to confirm, for he was not the inventor of many of them. In this third part of learning which is poesy, I can report no deficiency. For being as a plant that cometh of the lust of the earth, without a formal seed, it hath sprung up and spread abroad, more than any other kind; but to ascribe^⑥ unto it that which is due for the expressing of affections, passions, corruptions and customs, we are beholding^⑦ to poets more than to the philosophers' works, and for wit and eloquence not much less than to orators' harangues^⑧.

思考题

1. From which two aspects does Francis Bacon obtain his definition of poesy as the field of imagination?
2. What theory does Francis Bacon hold when he clarifies and justifies the use of poesy as the feigned history?
3. How many types of poesy does Francis Bacon categorize? And in what way does he think parabolical poetry is different from the narrative and representative ones?

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- ① Achilles: 阿喀留斯, 特洛伊战争的英雄, 出生后其母握其脚踵倒提着在冥河水中浸过, 因此除未浸过的脚踵之外, 浑身刀枪不入。特洛伊战争中阿喀琉斯杀死了赫克托耳, 但后来被帕里斯用箭射中脚踝受伤而死。
- ② centaur: 希腊神话中的半人半马怪。
- ③ Machiavelli: 马基雅维利 (1469—1527), 意大利政治家和政治哲学家; 其最有名的著作《君主论》(The Prince, 1532) 建议统治者为了获取和掌握权力可能必须不择手段。
- ④ contention: 争论, 争执。
- ⑤ Stoics: 斯多葛学派。
- ⑥ ascribe: 归因于。
- ⑦ behold: 看, 观看, 尤指看非凡的或感人的人或事物。
- ⑧ harangue: 高谈阔论的长篇演讲。