

## Selected Works from 19th-Century English Literature

edited with detailed annotations & commentaries

# 19 世纪英国文学选评

刘新民 编著

河海大学出版社

## ▶ 责任编辑 吴毅文 19 世纪英国文学选评

刘新民 编著

(南京市西康路1号,邮政编码:210098)

销: 江苏省新华书店 经 刷:扬中市印刷厂

开本 850×1168 毫米 1/32 印张 10.375 字数 261 千字

1999年2月第1版 1999年2月第1次印刷

印数 1-4000 册

ISBN 7-5630-1218-4

H·164

印

定价: 15.00 元

## 前 言

英国文学选读历来是我国高校英语专业本科生的一门主干课程。它对于学生提高语言修养,增强文学鉴赏能力,陶冶性情,开拓视野均具有重要意义;但就其教学内容而言,目前市售教材所选作家及作品似嫌繁复,应有删减、调整之余地。首先,我国高校本科层次的英国文学选读课与国外同层次的文学专业课程相比,仍属一门基础知识课,其宗旨主要是提高学生的语言修养及文学鉴赏能力;其次,文学课的学时有限(每周 4 学时,有些学校仅 2 学时),似无必要系统地讲授各个时期的作家及作品,而宜教授断代文学,如讲授以现代英语为主的 19 世纪文学恐更合学生之需。基于这样的指导思想,我们编写了《19 世纪英国文学选评》一书。本书具有以下两个特色:

#### 一、精选一流作家的一流作品

对作家及作品的取舍是一个见仁见智的问题。本书以"一流作家一流作品"这一原则精选作家及其作品。如浪漫主义诗人只选华兹华斯、科勒律治、拜伦、雪莱及济慈五位,这样可以选取他们更多的诗作,以加深学生对这五位诗坛巨匠及其经典诗作的认识。同时,还注意选取国内同类教材尚未包括,但在文学界具有重大影响的材料,如华兹华斯的《抒情歌谣集》再版序言,以介绍其诗歌理论;济慈的信函,以阐释其"自我否定力"(Negative Capability)理论;玛丽·雪莱的《弗兰肯斯坦》(Frankenstein),以说明该小说的重大社会意义。

### 二、以较多的篇幅评析作品

目前市售同类教材及参考书往往仅包括作者简介、原作及注 释三部分,缺乏对作品的评析,而作品评析恰恰是读者最为关注 的一部分。因此,本书以较多的篇幅评析作品,同时注意引介国 外较为流行的观点、见解,如济慈诗歌的哲理特色、华兹华斯的 儿童理念等,以满足学生及文学爱好者理解、欣赏英国文学作品 的需要。

本书所选作家按浪漫主义文学(包括玛丽·雪莱)、现实主义小说、维多利亚诗歌、散文、戏剧这一次序编排;同一文学流派的作家则按其出生先后编排;所选作品(主要是诗歌)大体按发表先后编排,但有些诗作亦根据其内容及教学需要作适当调整。每篇包括作者简介、原文、注释及评析等四部分。

本书可作英语专业文学课的参考教材,亦可为具有较高英语 程度的文学爱好者自学之用。

限于水平、书中错误、疏漏难免、敬请读者批评指正。

刘 新 民 1998年9月于河海大学

## Contents

William Wordsworth	. 1
from Preface to the Second Edition of the	
Lyrical Ballads ······	. 2
We Are Seven ·····	. 5
My Heart Leaps up When I Behold	12
Ode: Intimations of Immortality from Recollections of	
Early Childhood, Stanza 5	14
She Dwelt among the Untrodden Ways	16
I Wandered Lonely as a Cloud	18
The Solitary Reaper	21
The World Is Too Much with Us	25
Samuel Taylor Coleridge	28
The Rime of the Ancient Mariner, Parts IV & VI	29
George Gordon Byron ·····	44
She Walkes in Beauty	45
Childe Harold's Pilgrimage, Canto Ⅱ,	
Stanzas 21~25	48
Don Juan, Canto I, Stanzas 213~217	53
Stanzas Written on the Road between Florence	
and Pisa ·····	58

Percy Bysshe Shelley 61
Ozymandias ····· 62
Stanzas Written in Dejection, Near Naples 64
Sonnet: England in 1819 68
Ode to the West Wind 71
John Keats 80
On First Looking into Chapman's Homer 81
When I Have Fears That I May Cease to Be 84
Ode on a Grecian Urn 86
Ode on Melancholy 92
To Autumn ····· 96
To George and Thomas Keats 100
To Richard Woodhouse 103
Mary Shelley 109
Author's Introduction to Frankenstein 110
Jane Austen 122
Pride and Prejudice, Chapters 1~3 123
William Makepeace Thackeray 141
Vanity Fair, Chapter 53 143
Charles Dickens 161
Hard Times, Book the First, Chapters 1-3 163

Charlotte Bronte	37
Jane Eyre, Chapter 23	8
Emily Bronte 20	17
Wuthering Heights, from Chapter 9 20	8
Thomas Hardy 22	6
Tess of the D'Urbervilles, Chapter 34 22	7
Alfred Tennyson 24	7
Ulysses 24	9
The Splendor Falls on Castle Walls 25	6
Tears, Idle Tears 25	-
In Memoriam A. H. H., Section 106 26	
Crossing the Bar 26:	
Robert Browning 267	7
My Last Duchess ···· 269	)
Home-Thoughts, from Abroad 274	1
Meeting at Night 277	7
Parting at Morning 277	
Mathew Arnold 280	)
Shakespeare 281	
Dover Beach ······ 284	ı

John Ruskin	289
The Stones of Venice, Volume [],	
from Chapter 6	290
Oscar Wilde ·····	304
The Importance of Being Earnest, from Act []	305

## William Wordsworth (1770—1850)

## 威廉·华兹华斯

#### 〔作者简介〕

华兹华斯是英国早期浪漫主义大诗人、著名的湖畔派诗人之 首。他儿时曾就读于家乡考克茅斯(Cockermouth)附近的一所 学校,从小便领略了那里秀丽的自然景色,为其日后成为卓越的 "大自然诗人"奠定了坚实的基础。1787年,华兹华斯进入剑桥 大学,就读于该校的圣约翰学院(St. John's College)。他对学校 所设课程并无兴趣, 因而成绩平平, 仅按规定完成学业, 于 1791年毕业。1790年暑假,华兹华斯前往法国游历,目睹了法 国人民欢庆攻占巴士底狱一周年的动人情景, 萌生了对法国革命 的深切同情和对民主自由的热烈向往。次年11月,华兹华斯再 次前往法国, 进一步受到法国革命的影响, 成为热烈支持法国革 命的民主派。华兹华斯在法国逗留期间,与一名医生的女儿安妮 特·伐隆(Annette Vallon)相恋同居,并生一女。后因经济拮 据,加之其舅父对其同情法国革命的思想甚为惊恐,因而逼其回 国, 华兹华斯迫于压力, 终于 1792 年底返回英国。1793 年 2 月 爆发的英法战争使他重返法国与情人完婚的愿望落空、致使两人 天各一方,终不能结为夫妻。由于对情人及女儿的思恋,对拿破 仑的专制及其发动的侵略战争的愤懑, 华兹华斯从此陷入迷惘与 痛苦之中。约自 1795 年 10 月起, 华兹华斯在其妹多萝西 (Dorothy) 的帮助下,逐渐摆脱了精神上的消沉,重新萌发了对 大自然的热爱。在这一年, 他与另一位浪漫主义大诗人塞缪尔, 科勒律治 (Samuel Coleridge, 1772-1834) 相识, 两人密切合 作、于1798年出版了英国文学史上具有划时代意义的《抒情歌

谣集》(Lyrical Ballads),一扫 18 世纪新古典主义诗歌矫揉造作、语言浮华的流弊,开创了风格迥异的浪漫诗派。1800 年,华兹华斯在该书第二版的序言中系统地阐述了他的浪漫主义诗歌理论,认为"诗歌是强烈感情的自然流露,它源于平静中重新回味的感情",主张使用质朴生动的民间语汇,采写社会下层的寻常百姓,表现出鲜明的民主思想。在其后的两年里(1802 年至1803 年),华兹华斯创作了近 40 首诗,包括《每当我看见天上的彩虹》("My Heart Leaps up When I Behold")、《孤独的割禾女》("The Solitary Reaper")等,并开始创作著名的《不朽颂》("Ode: Intimations of Immortality from Recollections of Early Childhood")。一般认为,1797年至1807年是华兹华斯诗歌创作的鼎盛时期。1843年他被封为桂冠诗人。

华兹华斯的诗歌,无论抒情短诗抑或自传体长诗(The Prelude, 1850)皆以清新质朴、意境深邃取胜;每每可见发聋震聩、令人拍案叫绝之佳语妙句,堪称诗中瑰宝。就内容而言,他的诗歌多以自然景物、下层百姓为题,因而有自然诗人、民主诗人之称。华兹华斯的诗歌创作及诗歌理论在英国文学史上具有划时代的意义,对其后的浪漫派大诗人,如济慈、雪莱,乃至维多利亚时期诗坛诸贤均具有深远的影响。

# from Preface to the Second Edition of the Lyrical Ballads<sup>1</sup>

The principal object, then, proposed in these poems was to choose incidents and situations from common life, and to relate or describe them, throughout, as far as was possible, in a selection of language really used by men, and, at the same time, to throw over them a certain coloring of imagination, whereby ordinary things

2

should be presented to the mind in an unusual aspect; and further, and above all, to make these incidents and situations interesting by tracing in them, truly though not ostentatiously, the primary laws of our nature: chiefly, as far as regards the manner in which we associate ideas in a state of excitement. Humble and rustic life<sup>2</sup> was generally chosen, because in that condition the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language; because in that condition of life our elementary feelings coexist in a state of greater simplicity, and consequently may be more accurately contemplated and more forcibly communicated; because the manners of rural life germinate from those elementary feelings, and, from the necessary character of rural occupations, are more easily comprehended, and are more durable; and, lastly, because in that condition the passions of men are incorporated with the beautiful and permanent forms of nature. The language, too, of these men has been adopted (purified indeed from what appear to be its real defects, from all lasting and rational causes of dislike or disgust) because such men hourly communicate with the best objects from which the best part of language is originally derived;<sup>3</sup> and because, from their rank in society and the sameness and narrow circle of their intercourse, being less under the influence of social vanity, they convey their feelings and notions in simple and unelaborated expressions. Accordingly, such a language, arising out of repeated experience and regular feelings, is a more permanent and a far more philosophical language than that which is frequently substituted for it4 by poets, who think that they are conferring honor upon themselves and their art, in proportion as they separate themselves from

the sympathies of men, and indulge in arbitrary and capricious habits of expression, in order to furnish food for fickle tastes, and fickle appetites, of their own creation.<sup>5</sup>

#### [注释]

- 1. Lyrical Ballads: 《抒情歌谣集》。这是华兹华斯与科勒律治于 1798 年 10 月合作出版的诗集, 共收诗 23 首, 其中华兹华斯 19 首, 包括《西门·李》("Simon Lee")、《我们七个》("We Are Seven")、《荆树》("The Thorn")、《劝与答》("Expostulation and Reply")及《写于亭登寺旁的诗行》("Lines: Composed a Few Miles above Tintern Abbey")等著名诗篇;科勒律治的四首诗中,最为人称道的是《古舟子咏》("The Rime of the Ancient Mariner")。由于这些诗歌在题材、语汇、韵律等方面与已成定式的,为大众所接受的 18 世纪新古典主义诗歌迥异,因而该诗集出版后即在英国社会引起强烈反响,褒贬不一,但责难远多于赞扬。
- 2. Humble and rustic life: 华兹华斯在 1800 年版及其后的版本中均使用 "Low and rustic life", 直至 1832 年发表《华兹华斯文学评论集》(Wordsworth's Literary Criticism)才将 low 一词改为 humble。
- 3. because such men ··· originally derived: 这里的 such men 指乡村的平民百姓。华兹华斯认为,这些乡野村民每日与最美的自然景物交流,因而其语言也是最美的。
- 4. it: 指本句中的 such a language, 即作者所说的 "a more permanent and a far more philosophical language" (更恒久, 远富哲理的语言)。
- 5. who think that ··· their own creation: 作者严厉批评那些文风浮华的诗人脱离普通大众的情感, 沉缅于任性无常的语言习

惯, 以满足自己怪异多变的口味。

#### [评析]

如前所述、华兹华斯在这篇序言中详细阐述了自己的诗歌理 论, 开创了英国诗坛一代新风, 在英国诗歌史上占有极其重要的 地位。从节选的这段文字可以看出,华兹华斯的诗歌理论归纳起 来主要有以下两点: 1. 诗歌应取材于大众生活, 表现芸芸众生 的苦乐,揭示人性的本质; 2. 诗的语言应是平民百姓的语言, 不可虚饰、浮华, 但必须生动, 能使所表现的人物事件给人以丰 富的联想。除以上两点外,华兹华斯在这篇序言中还就诗人的本 质、诗歌的定义、诗歌创作的目的、诗歌对读者的影响等作了充 分的阐述。他认为, 诗人是与他人说话的人 (a man speaking to men), 意即诗人首先是常人之一, 有着常人的本质和属性, 但 诗人与常人又不尽相同:他比常人更敏感,更热情,更柔和;他 的灵魂更复杂,他对人性的感悟更深刻。据此,华兹华斯认为, "诗歌是强烈感情的自然流露,它源于平静中重新回味的感情" (... poetry is the spontaneous overflow of powerful feelings; it takes its origin from emotion recollected in tranquility); 而诗歌创作的目 的或曰诗歌对读者的影响, 一是予人以愉悦, 二是净化人的心 灵, 使人的情感世界更健康, 更纯洁。

华兹华斯在这篇序言中所提出的一系列诗歌理论强烈抨击了 英国 18 世纪新古典主义诗歌语言虚华,程式死板,不屑与下层 人民为伍的流弊,大大拓展了英国诗歌的领域,改变了英国诗歌 的进程,在英国文学史上具有划时代的意义。

#### We Are Seven<sup>1</sup>

That lightly draws its breath, And feels its life in every limb, What should it know of death?<sup>3</sup>

I met a little cottage Girl: She was eight years old, she said; Her hair was thick with many a curl<sup>4</sup> That clustered round her head.

She had a rustic, woodland air,
And she was wildly clad:<sup>5</sup>
Her eyes were fair, and very fair;
— Her beauty made me glad.

"Sisters and brothers, little Maid, How many may you be?"<sup>6</sup>
"How many? Seven in all," she said, And wondering looked at me.<sup>7</sup>

"And where are they? I pray you tell." She answered, "Seven are we; And two of us at Conway dwell, And two are gone to sea. 10

"Two of us in the churchyard lie, My sister and my brother; And, in the churchyard cottage, I Dwell near them with my mother," "You say that two at Conway dwell, And two are gone to sea, Yet ye are seven! I pray you tell, Sweet Maid, how this may be."11

Then did the little Maid reply, "Seven boys and girls are we; Two of us in the churchyard lie, Beneath the churchyard tree,"

"You run about, my little Maid, Your limbs they are alive; If two are in the churchyard laid, Then ye are only five."

"Their graves are green, they may be seen," 12
The little Maid replied,
"Twelve steps or more from my mother's door,
And they are side by side.

"My stockings there I often knit, My kerchief there I hem; And there upon the ground I sit, And sing a song to them.

"And often after sunset, sir, When it is light and fair, I take my little porringer, 13 And eat my supper there.

"The first that died was sister Jane; In bed she moaning lay, Till God released her of her pain; And then she went away. 14

"So in the churchyard she was laid: And, when the grass was dry, <sup>15</sup> Together round her grave we played, My brother John and I.

"And when the ground was white with snow, And I could run and slide, My brother John was forced to go. 16 And he lies by her side."

"How many are you, then," said I,
"If they two are in heaven?"
Quick was the little Maid's reply,
"O master! we are seven."

"But they are dead; those two are dead! Their spirits are in heaven!"
'Twas throwing words away; 17 for still The little Maid would have her will, 18 And said, "Nay, we are seven!"