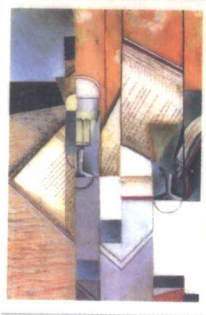


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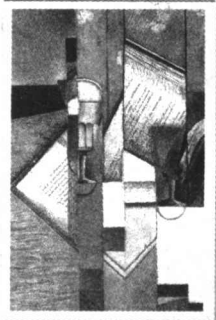
The Oxford Companion to English Literature

牛津英国文学词典 第6版

Edited by Margaret Drabble

外语教学与研究出版社
FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS
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藏书章

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《牛津英国文学词典》(第6版)由牛津大学出版社授权外语教学与研究出版社在中国大陆地区出版。

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图书在版编目(CIP)数据

牛津英国文学词典(第6版)/(英)德拉布尔(Drabble, M.)编. —北京:外语教学与研究出版社, 2005. 1

(英美文学文库)

ISBN 7 - 5600 - 4694 - 0

I. 牛… II. 德… III. 文学研究—英国—英文 IV. I561.06

中国版本图书馆 CIP 数据核字(2005)第 009417 号

出 版 人: 李朋义

项目负责: 姚 虹

责任编辑: 沈中锋

封面设计: 牛茜茜

出版发行: 外语教学与研究出版社

社 址: 北京市西三环北路 19 号 (100089)

网 址: <http://www.fltrp.com>

印 刷: 北京大学印刷厂

开 本: 650×980 1/16

印 张: 74.5

版 次: 2005 年 3 月第 1 版 2005 年 3 月第 1 次印刷

书 号: ISBN 7 - 5600 - 4694 - 0

定 价: 99.00 元

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General Preface

Among the most important developments in contemporary global culture is the arrival of Western literary criticism and literary theory in China. FLTRP is to be congratulated for its imagination and foresight in making these crucial texts available to teachers and students of literature throughout China. There is arguably no greater force in producing understanding between peoples than the transmission of literary traditions—the great heritage of narrative, lyric, and prose forms that give cultures their distinctive character. Literary criticism and theory stand at the crossroads of these transmissions. It is the body of writing that reflects on what a literature has meant to a culture. It investigates the moral, political, and experiential dimensions of literary traditions, linking form to content, literature to history, the sensuous love of literature to analytic understanding.

The availability of these important texts will greatly help students and teachers to become acquainted with recent criticism and major critical theories and movements. I am convinced that the series will make an important contribution to the literary education of China, increasing literacy in new fields and international understanding at the same time. It is an extraordinarily timely venture, at a time when comparative literary study in a global context has become increasingly important for professionals, and beyond that, for a general readership that seeks a deeper understanding of literature.

W. J. T. Mitchell

Gaylord Donnelley Distinguished Service Professor
English and Art History
University of Chicago
Editor, Critical Inquiry

出版说明

近年来,许多大专院校为英语专业的学生开设了英美文学课程,市场上也出现了各种版本的原版英美文学经典著作,它们基本上满足了高校对课堂阅读教材的需要。但是,英美文学教学中仍然严重缺少原版文学史、文学理论、文学评论和文学工具书等重要参考书,以至于许多学生写论文时收集资料成为一大难题,专业教师和研究人员的业务水平的提高因此受到限制,在知识更新及学术研究上也难以与国际接轨,北京、上海等大城市以外的地方尤为如此。

据此,外研社组织了全国17所著名高校或研究院的44名英美文学领域的专家学者,经过仔细斟酌,决定引进一批与教学需要相适应,有学术价值,在国外最常用且被国际公认为优秀的文学评论、文学理论、文学史和文学工具书。这是一套开放型的系列图书,以原版加中文序言的形式分批出版。相信这套书的出版定可缓解国内大专院校中英美文学参考书匮乏的现象;同时,通过这种途径,可以有意识地引进国际知名学者的代表作,这无疑会推动和提高我国在英美文学领域的研究水平。

钱 青

北京外国语大学英语学院

《牛津英国文学词典》最早于1932年问世，由亨利·保罗·哈维爵士（Sir Henry Paul Harvey）编辑，是牛津这类指南（Companions）的第一部。编纂一部英国文学知识性手册的想法，早在1927年就由肯尼斯·西萨姆（Kenneth Sisam）在牛津大学出版社提出，但哈维起初的构思受到了《布鲁尔警句和寓言词典》（*Brewer's Dictionary of Phrase and Fable*, 1870）的影响，编写过程中因此而困难重重，据说难以确定词条范围，以致最后这部词典第1版内容略显繁杂，包括了英国作家、作品情节和人物、外国作家，还有传说中的人物，以及少许的古典文学背景介绍和引喻等等。后来再版时，哈维不断做出修改，1985年玛格丽特·德拉布尔（Margaret Drabble）接手时，已经是编写《牛津英国文学词典》的第5版了。

《牛津英国文学词典》从第1版开始，就明确规定自己的服务对象是广大的文学爱好者，是日常的英国文学读者。这种定位决定了它简明、扼要、便利查阅的普及性特点。但同时也正因其担负了为广大读者提供英国文学知识和信息的责任，它的资料必须尽量全面、可靠，而且必须具有权威性。应该说，这部词典达到了上述要求，在过去的70多年里已经牢固地树立了自己的权威地位，成为所有文学读者，特别是研习文学的学生和教授文学的教师，不可缺少的重要参考资料。我们欣喜地注意到，在对前5版的精心修订基础上，2000年问世的第6版在科学性、准确性、先进性以及收编词条的广度等方面都达到了新的水准。对比这次的新版本和之前的5个版本，我们不难得到一个印象，那就是：当德拉布尔着手承担1985年出版的第5版编辑工作时，她并没有立即对前任的成果做大刀阔斧的改动，而是以承袭为其主要原则，在她编辑第5版取得了经验并搜集了读者反馈意见之后，这次修订第6版时才动了真格的。除了词条的去留和增补幅度较大外，她在体例上也做了不少改动，附录更是面目一新，用她自己的话说：“长期与这项工作的联系让我多年来得到了无数的信件，那些写信给我和牛津大学出版社的人，使我对读者到底希望从这样一部书中获得什么有了一个概念，也知道哪些是他们在词典中没有找到的。”因此，在第6版里，她“尽力满足了他们的意见。”（序言，xv）可以说，这次的新版词典给读者的总体印象是：既保留了之前版本的稳重、缜密，又与时俱进地反映出了后现代多元现状下英国文学的全貌。因此，第6版《牛津英国文学词典》实际上完成了该词典自1932年问世以来的一个飞跃，堪称该词典编写史上的一个里程碑。

谈到词典修订和再版，词条增补和删改总是首当其冲的任务。《牛津英国文学词典》第6版在这方面变动很大，做得十分出色。编者首先调整了自第1版就沿用的词条体例，

比如去掉了那些与文学关系不大的音乐、艺术方面的作家和作品，大大缩减相互参照词条和单独列为词条的作品、作品中人物、地名等重复内容。另外，根据“厚今薄古”和“要与英国文学密切相关”的原则，第6版还删掉了那些太古老、偏远或不够重要的作家，例如公元4世纪的罗马诗人和语法修辞学者Decimus Magnus Ausonius等。这样较大幅度的删节给增补留出了空间，使得《牛津英国文学词典》第6版能够增添足足600多个新词条。

第6版在增补方面的一个果断举措是，取消了过去不收编1939年以后出生的作家的原则，重在增加该词典的当代性、现实性和实用价值。这样做是需要勇气和胆识的，因为年轻的当代作家尚无定论，其收编的取舍往往引起争议，大多数词典都避免惹这种麻烦。这一重大改进使《牛津英国文学词典》突破了传统文学辞书的一大禁忌，在词典编纂史上掀开了新的一页。然而，第6版的先进性不但体现于在时间上向现、当代推进，而且它做到了以后现代的视角对文学进行审视，更宽泛地选取和收编了有成就的各类边缘作家和作品，从而不但增添了过去版本因视野局限而遗漏的一些重要文人、作家，而且包容了活跃在20世纪末的世界知名作家、作品，充分展示了进入新千年之际英国文学的丰盈面貌，也为使用者检索提供了便利。这方面的例子不胜枚举，比如英国最早的女权主义作家之一玛丽·艾斯特尔(Mary Astell)在许多文学评论中被引用和提及，但过去在《牛津英国文学词典》里并没有她的一席之地。第6版对此做了纠正。又比如，我们在这部新版词典中可以方便地查阅到1931年出生的非洲裔美国女作家、诺贝尔文学奖得主托尼·莫里森(Toni Morrison)的简明信息。再如，1947年出生在印度穆斯林家庭的英语小说家、布克奖得主萨尔曼·拉什迪(Ahmed Salman Rushdie)，在第5版中没有得到单列词条的待遇，只是在“魔幻现实主义”一栏中被提及，而在这一版里我们就能查到他名下的词条和他所有的作品简介，以及围绕他而引发的争议。新版加进去的作家还有著名科幻小说家阿西莫夫(Isaac Asimov)，加拿大著名女作家卡罗尔·西尔兹(Carol Shields)等等。

第5版词典虽然收纳了知名文学评论家，但因年龄段原则的限制和当时思想不够开放，也遗漏掉不少关键学者。在这方面，第6版也做了应有的增补，例如1912年出生的加拿大著名文学评论家诺索普·弗莱(Northrop Frye)，他虽然出生在1939年之前，在第5版里却没有得到承认。渥尔特·艾伦(Walter Ernest Allen)是第5版遗漏的又一例。他并不是顶级批评家和一流作家，但是在20世纪中叶的英国“伯明翰作家群”(Birmingham Group)中他很突出。除了小说和回忆录，他撰写的《英国小说》一书影响极大，是一部非常有见解并很实用的英国文学评论性史书。此外，对第5版中已经提及的文论家，第6版也根据其重要性做了扩编处理，像大家熟知的英国重要的马克思

主义文论家特里·伊格尔顿 (Terry Eagleton), 在新版词典里为他列了一个指引性词条后, 把他放在“马克思主义文论”的词条里进行了介绍; 又例如大名鼎鼎的德里达 (Jacques Derrida), 他在第5版中得到的是伊格尔顿目前在第6版词典中的处理办法, 但第6版终于把他从原来的“结构主义”和“马克思主义文论”栏目中拿出来, 升级为一个单独词条。类似的增扩不但令新版《牛津英国文学词典》更为真实和全面地反映了现实状况, 而且加强了文学词典对文学批评和文学理论的关注。这无疑是与时代合拍的改进, 大大便利了文学教学和研究, 肯定会受到使用者的欢迎。

20世纪中后期的多元化文学理论带来了太多的新概念和新术语, 以至于有必要单独为它们编纂词典, 像外语教学与研究出版社最近出版的由艾布拉姆斯 (M.H. Abrams) 编著的《文学术语汇编》(*A Glossary of Literary Terms*) 就是最为优秀的这类工具书之一例。然而, 作为文学辞书的《牛津英国文学词典》也意识到了增添文学术语词条的必要性。因此我们发现它增添了不少这类词条。仅以字母A部为例, 增加的就有 anachrony, antithesis, asyndeton, alienation effect 等等, 大大便利了文学读者。而增添的有关文化和文学知识范畴的词条则带有鲜明的时代性, 比如增加了关于影视的词条: adaptation, stage, film, and TV, 以及在原有的 Anglo-Latin literature 和 Anglo-Norman 之外添加了 Anglo-Indian literature, New Irish playwrights, travel writing, gay and lesbian literature 等等, 这些都是极富时代气息的增补。

然而, 最醒目并让读者感觉到该词典做了很大革新的举措是, 编者将“传记”(Biography)、“不列颠黑人文学”(Black British Literature)、“儿童文学”(Children's Literature)、“侦探小说”(Detective Fiction)、“奇幻小说”(Fantasy Fiction)、“鬼怪故事”(Ghost Stories)、“哥特小说”(Gothic Fiction)、“历史小说”(Historical Fiction)、“科幻小说”(Science Fiction) 等这些文学亚文类, 以及“现代主义”(Modernism)、“后殖民主义文学”(Post-colonial Literature)、“浪漫主义”(Romanticism)、“结构主义和后结构主义”(Structuralism and Post-structuralism) 等文学流派和理论名词共15个词条做了特殊处理, 每一条占用两页篇幅, 并用镶黑边的灰色纸刊印。德拉布尔并没有解释为什么她选取了这15个词条来给予如此突出的地位和充分的阐释, 但是这种处理办法显然令词典活泼了, 也更直观。而且, 这些重点词条编写得非常精致, 拿“奇幻小说”为例, 它是前5版里没有得到反映的词条。它不仅介绍了20世纪后半叶英语文学市场出现的以《指环王》为代表的这种十分畅销和成功的亚文类, 而且追溯了英国文学中“奇幻”成分的渊源, 区别了“包含‘奇幻’因素”与“奇幻小说”的不同, 界定了这类小说, 并简单评介了从19世纪卡罗尔 (Lewis Carroll) 的爱丽丝故事到20世纪80和90年代的畅销奇幻作品, 如迈克尔·斯各特·

罗汉 (Michael Scott Rohan) 的“世界冬天三部曲”(Winter of the World Trilogy) 和特里·普拉切特 (Terry Pratchett) 的“碟之世界系列”(the Discworld books), 前后涉及的作家近30人, 小说和系列小说约20部, 还介绍了刊登奇幻小说的杂志及奇幻小说中包含的不同小支派。再以“浪漫主义”为例。“浪漫主义”不是新增词条, 但是在第5版里, 它只占用了半页多篇幅, 而且因篇幅不够, 词条显得内容较散乱, 行文中存在一些不连贯和不够明确的成分。第6版用了两整页篇幅处理这个词条, 完全重新撰写了该词条内容。它不再像第5版那样提纲挈领地定义浪漫主义, 并力图将整个欧洲包括在内, 而是从词条一开始就集中介绍英国19世纪上半叶的浪漫主义诗歌和诗人, 围绕这一中心展开论述浪漫主义的特点、它的历史背景、哲学渊源、与英国18世纪启蒙阶段文学的承袭关系和区别, 以及与欧洲浪漫主义思潮的相互影响等等。英国浪漫主义主要诗人、作品, 他们的美学和哲学理念, 以及对后来文学的影响始终是这个词条重点阐述的内容, 而且该词条还指出这些浪漫主义诗人与19世纪一批强调人的主观因素、活力和文学不拘格式的英国散文名家一道, 形成了人称英国第二次文艺复兴的大气候。

对那些没有什么改动的, 已有定论的作家, 特别是大作家和名作家, 第6版在他们的词条里都添加出近年来对他们的讨论和研究成果。比如奥斯汀的词条, 在第5版中对她的小说的出版情况、评论和研究只介绍到1978年。第6版则把这方面的信息一直追加到1997年, 大大便利了对奥斯汀研究有兴趣的词典使用者。还有另外各种形式的信息追加, 比如莎士比亚的词条总体上没有什么变动, 却在版本方面增加了1899—1924年之间出版、又于1951—1981年进行了大修订的Arden edition。Arden版本可以说是同Riverside版本比肩的莎翁文本中的佼佼者。类似这样的信息添加在新版中数不胜数, 它们对我国学者进行文学研究都是十分可贵的。

最后, 不能不提到第6版附录部分的巨大变动。首先, 它把哈维定下来、在前5版里一直承袭下来的新闻检查和出版法附录和英国的版权历史附录都去掉了; 其次, 它用一个从公元1000年开始至1999年的年表(Chronology)取代了原来版本中古老又不实用的月份牌年历(Calendar)和由于复活节日期变动而造成的许多节庆日期的变动对照表, 以及十分详尽的圣诞节日表, 而在这个涵括一千年大事记的新年表里, 列出来的历史事件、英国朝代的变换和国王的更替, 都服从于表明英国和欧洲各种重要出版物, 包括文学作品和音乐作品的发表时间和时代背景这一目的。此外, 新版词典的附录里还提供了历届的桂冠诗人、诺贝尔文学奖、普利策奖和布克奖等主要奖项的获奖名单。这样, 更新后的附录一改过去附录与文学关系不直接又不实用, 甚至可以说对广大读者没有什么用处的陈旧面貌, 成为第6版体例和内容变动的最明显部分。

《牛津英国文学词典》第6版在时代性、科学性和先进性等方面取得了如此可喜的

成绩,这还要归功于它的编者玛格丽特·德拉布尔。谈起德拉布尔,我国的外国文学界并不生疏,她是享有国际声誉的英国小说家、传记作家和文学批评家,从20世纪60年代至今发表了十多部小说,其中包括一个三部曲,并于1985年接手编写了《牛津英国文学词典》第5版。她的小说曾多次获得英国和国际上授予的奖项,1973年美国文学艺术学院(American Academy of Arts and Letters)授予她福斯特奖(E. M. Forster Award),以表彰她在这一领域里的突出贡献。有趣的是,在德拉布尔的成就中我们能看到英国文坛的两个传统:其一是姊妹小说家,其二是作家编词典。大家都知道德拉布尔是另一位卓有成就的英国女作家拜厄特(A. S. Byatt)的妹妹。姐妹,或一家的孩子都成为作家,在英国是不乏先例的,比如勃朗特家的三姐妹就是英国文学史上的佳话。在英国,作家编纂辞书最典型的例子当然要数塞缪尔·约翰逊了。但凑巧的是,在作家这个意义上,德拉布尔不仅同这位18世纪英国文坛的巨人一样都是小说家,而且他们两人都是文学批评家,还都写了出色的传记。他们的类似既让人惊喜,又在情理之中,并非巧合。这说明:英国文坛是一脉相承的,其传统的显性很强,在不断汲取时代新思潮的同时,英国文学从来没有远离其传统。德拉布尔集文学批评家、小说家和文学词典编辑于一身的特殊性,自然使她比其他词典编纂者更善于把文学长河中的宝贵遗产和精华结合到自己的词典中去。而且,正如她本人在该版本的序言里介绍的,参加编写工作的又都是“我们时代最出色的作家和学者”,他们编写的词条不但做到了“准确、有权威性、机智风趣”,并在遵守词典编写总原则和规范的前提下保留了个人的风格(“序”,xvi)。《牛津英国文学词典》第6版的果断更新和巨大进步,与编者和撰写者这种多重身份的结合和深厚的学养无疑是分不开的,我以为这是第6版的修订如此成功的重要因素。

1994年德拉布尔曾与多萝西·莱辛一道应中国社会科学院外文所之邀,来华访问。她的丈夫,知名传记作家迈克尔·荷尔洛伊德(Michael Holroyd)也陪同来华。我有幸参加了他们一行访问北大的接待工作,并聆听了他们的报告。报告时的热烈场面、报告后在未名湖畔散步时的自由交谈,以及荷尔洛伊德慷慨赠送北大英语系资料室一套他刚刚出版的萧伯纳传记,这些美好的记忆使我对德拉布尔编写的《牛津英国文学词典》多添了一份感情。所以,当外语教学与研究出版社邀我写这篇导读时,我就很高兴地接受了任务。

外语教学与研究出版社这次慧眼识真金,捷足先登地购买了包括《牛津英国文学词典》第6版在内的一套外国文学理论和工具书丛书的版权,这套书在中国的出版实在是件可喜可贺的事情,它将大大便利我国的外国文学工作者、教师、学生和广大的文学爱好者,从而促进外国文学,特别是英国文学,在我国的研究和普及工作。希望读者喜爱

新版的《牛津英国文学词典》，并从中获得知识、情趣和境界。

刘意青

北京大学外国语学院英语系

牛津英国文学词典

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PREFACE

THIS volume is an updating of the Fifth Edition of *The Oxford Companion to English Literature* which was first published in 1985, and reprinted several times with corrections and revisions. It incorporates much of the material from the 1985 edition, but there have been very substantial additions and some deletions, and some different guidelines have been introduced. The most significant of these is the decision not to maintain the principle of an age barrier. In the previous volume, no writers born after 1939 were included. In this one, we have not had recourse to a cut-off birth date. It seemed important at this stage to try to be inclusive rather than exclusive. Inevitably the names of younger writers will prove more controversial, but I hope the selection here, which aims to be illustrative rather than encyclopaedic, will give a broad sense of what was being written at the turn of the millennium. I have been much helped here by younger advisers, who see a different map of literature from the one with which my generation is familiar. But I hope the solid outline of the old one remains clearly visible.

We have maintained the practice of using unsigned entries, though advisers and contributors are acknowledged on page ix. We have also stood by the principle of including foreign authors, most of whom have been treated not as they might have been in their own countries, but in the context of English literature, and I mean English literature, not literature in English, which is another matter altogether. The inclusion of foreign-language authors, as well as post-colonial and American writers in English, has made for some very difficult decisions. It would have been simpler and easier to exclude them all, but the resulting volume would, I believe, have been far less useful and less interesting.

This book remains a companion for the general reader, although it will also, I hope, be of use to the student, the scholar, and the journalist. There are fewer 'general knowledge' entries, but we have more entries on critical theory, all expressed in plain language and accessible to the non-specialist. Other growth areas of subject matter are also very striking. We have, notably, more women writers and more post-colonial writers, though inevitably we will not have included enough to satisfy experts in these fields. Space has been saved by compressing some of the entries on artists and musicians, who were very generously represented in the last edition, and by a judicious and tactful pruning of the entries for the many works of Sir Walter Scott. We have kept many but not all of the character references, and have reduced the number of cross-references. There are no hard and fast rules for finding characters: common sense is the guide, and thus Zuleika Dobson and Zeal-of-the-land Busy still appear under Z (always an underrepresented letter of the alphabet), where I guess most would expect to find them. But if you do not find your character (or your title) where you first seek for it, please try again under the most obvious alternative. We cannot cover all possibilities, and consistency, although admirable, can also be misleading.

I have had a long association with this enterprise, which has over the years generated a great deal of correspondence. Those who have written to me and to the Oxford University Press have given me a good sense of what readers want from a volume like this, and what they have missed in it. I have done my best to respond to suggestions. I recognize that the role of the work of reference is changing rapidly. It is impossible to satisfy all demands in a one-volume book.

Nevertheless, I believe that this edition has a unique value. Its contributors include some of the finest writers and scholars of our time, whose entries combine accuracy and authority with wit and independence. It is not a bland compilation, a mere list of dates and titles. We have aimed to be descriptive rather than prescriptive or judgemental, but we have not always been warily neutral. Behind the anonymity of the articles there is a good deal of personality and style.

It remains for me to thank those who have helped me through the labour of preparation, a labour which has been made simultaneously harder and easier by the new technology. The 1985 edition was compiled without benefit of word processor or electronic text. This edition has relied on the new technology, which creates some problems for an editor, while resolving others. I am very grateful to all who worked so hard to present their contributions in an editor-friendly manner.

I would like to repeat my thanks to all those who helped me at the initiation of this project in 1979, some of whom have continued to offer advice and support. I must also add my thanks to those who have helped in major and minor ways with contacts, suggestions, answers to queries, books, technological advice, and much needed moral support. These include Vivien Allen, Antonia Byatt, A. S. Byatt, Tony Callaghan, Edward Chaney, William Chislett, Jonathan Delamont, Jane Edwardes, Magdalen Fergusson, Harold Landry, Helen Langdon, Mark Le Fanu, David Lodge, Colin Lucas, Alan Myers, Lavinia Orton, Ursula Owen, Michael Sissons, Fiona Stafford, Oliver Taplin, and Tim Waterstone, as well as many readers who have written in with corrections and ideas for new entries. I would also like to thank the public libraries of the Royal Borough of Kensington and Chelsea, and their helpful librarians.

The members of my family have, as ever, been more than helpful. Several of them appear in the list of contributors, but my use of them in this capacity can hardly be construed as nepotism, for the financial rewards of writing for this volume are not great. My husband Michael Holroyd has been unfailingly patient with me in all my anxieties. I owe a great debt to my daughter Rebecca Swift, who has truly been the *Companion's* companion, and whose advice has been immensely valuable. It was she who introduced me to my assistant Daniel Hahn, without whom I might well have been working for another millennium. I could not have completed this task without his help and the benefit of his many skills.

M. D.

July 1999

ADVISERS AND CONTRIBUTORS

Isobel Armstrong (19th-century poetry), Rosemary Ashton (German), Christopher Baldick (Critical Theory), Jacques Berthoud, with Stephen Minta and Jack Donovan (French), Michael Billington (20th-century drama), R. R. Bolgar (Classics), Gordon Campbell (17th century), John Carey (Metaphysicals), Jonathan Coe (20th-century fiction), Tony Curtis (Welsh literature), Stevie Davies (17th century), Katherine Duncan-Jones (16th century), Barbara Garvin (Italian), Julian Graffy (Russian), Harriet Harvey Wood (Walter Scott), Helen Langdon (Art), Ceridwen Lloyd-Morgan (Welsh literature), Bernard O'Donoghue (Old and Middle English), Robin Robertson (20th-century poetry), Michael Rose (Music), Harvey Sachs (Music), M. A. Stewart (18th-century philosophy), Michael Suarez (18th century), Sheila Sullivan (18th–19th-century topics), John Sutherland (19th-century fiction), Jason Wilson (Latin American literature), H. R. Woudhuysen (16th century).

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ABBREVIATIONS

a.	<i>ante</i> , before	ff.	and following
<i>ad fin.</i>	<i>ad finem</i> , near the end	fl.	<i>floruit</i> , flourished
ASPR	Anglo-Saxon Poetic Records	Fr.	French
b.	born	Gk.	Greek
BCP	Book of Common Prayer	Lat.	Latin
BM Cat.	British Museum Catalogue	l., ll.,	line, lines
Bk	Book	LXX	Septuagint
c.	<i>circa</i> , about	ME	Middle English
cent.	century	MLR	<i>Modern Language Review</i>
cf.	<i>confer</i> , compare	<i>N & Q</i>	<i>Notes and Queries</i>
CH	Companion of Honour	NT	New Testament
ch.	chapter	OE	Old English (Anglo-Saxon)
CHAL	Cambridge History of Ancient Literature	OED	<i>Oxford English Dictionary</i>
CHEL	Cambridge History of English Literature	OM	Order of Merit
CT	<i>The Canterbury Tales</i>	<i>op. cit.</i>	<i>opus citatum</i> , work quoted
d.	died	OS	Old Style dating, or calendar
DNB	<i>Dictionary of National Biography</i>	OT	Old Testament
EB	<i>Encyclopaedia Britannica</i>	p., pp.	page, pages
ed.	editor, or edited by	PEL	<i>Periods of European Literature</i>
edn	edition	PMLA	Publications of the Modern Language Association of America
EETS	Early English Text Society	pron.	pronounced
OS	Original Series	Pt	Part
ES	Extra Series	RES	<i>Review of English Studies</i>
SS	Supplementary Series	sc.	<i>scilicet</i> , name
	If no series is specified, the volume referred to is in the Original Series	STS	Scottish Text Society
		S.V.	<i>sub verbo</i> , under the word
		TLS	<i>Times Literary Supplement</i>
EML	English Men of Letters	trans.	translation, or translated by
		vol.	volume

NOTE TO THE READER

NAMES in bold capital letters are those of real people; the headwords of all other entries are in bold upper and lower case: italics for the titles of novels, plays, and other full-length works; roman in quotation marks for individual short stories, poems, essays; ordinary roman type for fictional characters, terms, places, and so on. Entries are in simple letter-by-letter alphabetical order, with spaces, hyphens, and the definite or indefinite article ignored. This applies in all languages; but where a work written in English has a title in a foreign language, the article conditions its alphabetical ordering: 'L'Allegro' and 'La Belle Dame Sans Merci' are both listed under L, while *L'Avare* appears under *Avare*, *L'*. Names beginning with Mc or M' are ordered as though they were spelled Mac, St as though it were Saint, Dr as Doctor; but Mr and Mrs are ordered as they are spelled. An asterisk before a name, term, or title indicates that there is a separate entry for that subject, but it has been deemed unnecessary to place an asterisk before every occurrence of the name of Shakespeare. Where a person having his or her own entry is mentioned under another heading, the surname only is given unless there are entries for more than one person of the same name, when the initial or title is shown (*Auden, F. *Bacon, Dr *Johnson): the full name appears only where this is unavoidable in the interests of clarity (Richard *Graves, Robert *Graves). Where an author and a work are mentioned together, and each has an entry, only the title of the work carries an asterisk (Pope's **Dunciad*, Fielding's **Amelia*). Old Spelling has been preferred, for both titles of works and quotations, except where its use might lead to confusion. For references to the works of Shakespeare the Alexander text has been used throughout.

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