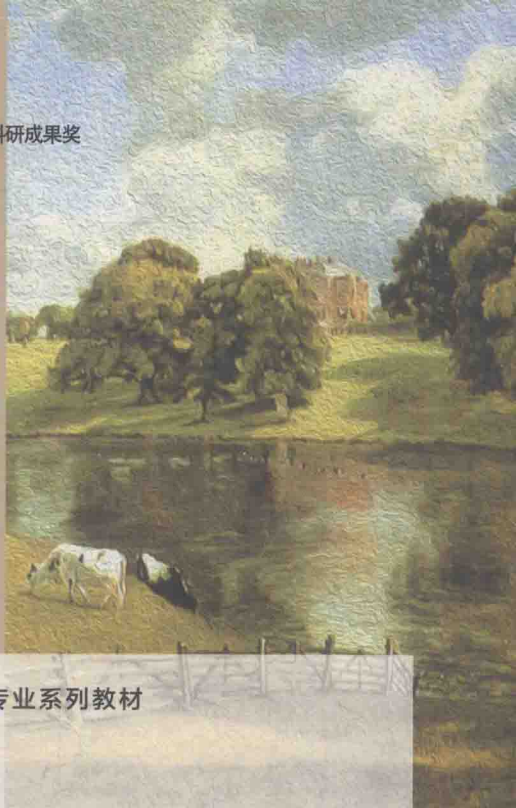




普通高等教育“十一五”国家级规划教材  
全国高校外国文学教学研究会第二届优秀教学科研成果奖  
北京市第五届哲学社会科学优秀成果奖



21世纪英语专业系列教材

# 新编 英国文学选读 ②

(第四版)

罗经国 阮炜 编注

*A New Anthology of  
English Literature  
Volume II Fourth Edition*



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PEKING UNIVERSITY PRESS



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## 图书在版编目(CIP)数据

新编英国文学选读·下 / 罗经国, 阮炜编注. —4 版. —北京: 北京大学出版社, 2016.3

(21 世纪英语专业系列教材)

ISBN 978-7-301-26823-0

I. ①新… II. ①罗… ②阮… III. ①英语—阅读教学—高等学校—教材  
②英国文学—作品—介绍 IV. ①H319.4:I

中国版本图书馆 CIP 数据核字(2016)第 025176 号

- 书 名** 新编英国文学选读(下)(第四版)  
XINBIAN YINGGUO WENXUE XUANDU (XIA) (DI-SI BAN)
- 著作责任者** 罗经国 阮 炜 编注
- 责任编辑** 李 娜
- 标准书号** ISBN 978-7-301-26823-0
- 出版发行** 北京大学出版社
- 地 址** 北京市海淀区成府路 205 号 100871
- 网 址** <http://www.pup.cn> 新浪微博: @北京大学出版社
- 电子信箱** zpup@pup.cn
- 电 话** 邮购部 62752015 发行部 62750672 编辑部 62759634
- 印 刷 者** 三河市博文印刷有限公司
- 经 销 者** 新华书店
- 650 毫米 × 980 毫米 16 开本 21 印张 420 千字  
1996 年 5 月第 1 版 2005 年 7 月第 2 版 2011 年 6 月第 3 版  
2016 年 3 月第 4 版 2016 年 3 月第 1 次印刷
- 定 价** 45.00 元

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## FOREWORD TO THE FOURTH EDITION

As this nationally well-accepted textbook compiled by the late Professor Luo Jing-guo is still in great demand on book market, revisions become necessary to keep it up with the progressing time. Therefore, its publisher, Peking University Press, asked us, who had been invited by Professor Luo to compose certain parts of the first edition, to produce the fourth edition. When we received this revision proposal, we immediately consulted Professor Luo's wife Professor Li Shu about it. And it was with her permission and support that the two of us then agreed to take up the work.

The current 4th edition is, therefore, revised by Liu Yiqing and Ruan Wei, in which Liu Yiqing is responsible for Book One, and Ruan Wei for Book Two. And we'd like to mention here that in fulfilling the revision task, we tried to keep all the good points of the previous editions and replaced a few excerpts or writers with those we believe to be more suitable or important. We hope the result of our effort will meet the users' approval.

Liu Yiqing

Professor of English, Peking University

Ruan Wei

Professor of English, Shenzhen University

## *ABOUT THE THIRD EDITION*

There is some reorganization of texts in this edition.

In the first volume “Sir Gawain and the Green Knight”, and Robert Herrick’s “To the Virgins, To Make Much of Time” are deleted, and thanks to Dr Su Yong, an excerpt from Tobias Smollet’s “The Expedition of Humphry Clinker” is added.

Luo Jingguo  
Peking University  
January, 2011

## FOREWORD TO THE FIRST EDITION

This textbook, composed of two volumes, is intended for the teaching of English literature to both English and non-English majors in higher educational institutions as well as for those who learn English in their spare time and whose English has reached such a level that guidance for further study seems necessary. The main aim of this textbook is to cultivate in the reader an interest in English literature and a sense of the development of English literature.

In editing this textbook, I paid particular attention to the following points:

1. All materials chosen are excerpts or full texts of well known literary works written by the best English authors, and they have stood the test of the time, as many of them are time and again collected in selected readings or anthologies both at home and abroad. They are not only the quintessence of English literature, but also the best of English writings, which will be beneficial to students in their learning of the English Language.

2. As literature takes its root in social life and is inseparable from the economic, political, religious, and intellectual factors of a given historical period, a brief summary of the period is given at the beginning of each chapter. Thus, the questions of why Shakespeare's great tragedies were all written during the first decade of the 17th century, why romanticism became prevalent in the beginning of the 19th century, and why there appeared a galaxy of novelists in the Victorian age, etc. are offered in brief introduction from a historical perspective in each chapter.

3. Special effort has been made to guide students to appreciate the aesthetic value of the selected pieces. The Notes serve not only to interpret the meanings of difficult words or passages, but also to call students' attention to the stylistic characteristics and rhetorical devices of the excerpts. Suggestive questions concerning the artistic techniques of the selected pieces are asked to arouse students' interest.

4. As the emphasis of the book is on the interpretation and appreciation of the selected readings, the biographies of most writers are reduced to the

minimum. It is meaningless and boring to give students the detailed biographies of writers, a long list of their works, and the synopses of their representative works, without offering them first-hand materials. Regrettably, such a style of teaching foreign literature is still practised in some institutions. Students who want the above information can easily find them in any history of English literature or in an encyclopaedia.

5. Literature in the twentieth century is very complex. Various trends and schools come and go. Few writers are generally accepted as representative writers of the modern age. No consensus has been reached as to which novels, poems, or prose selections represent the characteristic features of a particular writer. Attempts are made in this textbook to introduce students to T. S. Eliot, James Joyce, John Osborne, Samuel Beckett, William Golding, Iris Murdoch, V. S. Naipaul, Martin Amis and Seamus Heaney as major writers, representing the different trends of twentieth century English literature.

6. As the total teaching hours for English literature course vary widely in different higher-education institutions, this textbook provides sufficient materials for a year course of 4 hours per week. Teachers in various institutions can choose texts from the book at their own will according to the teaching hours of their institutions.

I have to express my thanks to all my colleagues and friends who encouraged me in my writing, especially to my wife, Professor Li Shu (李淑), who has been supporting and helping me throughout my forty years' teaching career. Special thanks should also be given to Professor Liu Yi-qing (刘意青), who, being an expert in 18th century English literature, generously helped me in formulating my discussion of four writers: Edmund Spenser, Daniel Defoe, Alexander Pope, and Henry Fielding. I also owe my gratitude to Professor Ruan Wei (阮炜) for his selections of Golding, Murdoch, Naipaul, and Amis, and to Professor Xu Wenbo (徐文博) for his selection of Heaney. Finally I have to thank my Canadian friend Sean MacDonald, who read over the manuscripts of the first five chapters of Volume I, my American friend Joshua Goldstein, who read over the manuscripts of the rest of Volume I, and my American colleague Professor Iris Maurer, who read over the manuscripts of Volume II. They offered many valuable suggestions.

Luo Jingguo  
Peking University  
March, 2005

## ACKNOWLEDGMENTS

Acknowledgments must be made to the following reference books and dictionaries. The list is not arranged in alphabetical order, but according to their importance to me in my editing work;

*The Norton Anthology of English Literature*

Wang Zuoliang, et al. : *An Anthology of English Literature* Annotated in Chinese

Chen Jia: *A History of English Literature*

Chen Jia: *Selected Readings in English Literature*

William Long: *English Literature*

Paul Harvey: *The Oxford Companion to English Literature*

Christopher Gillie: *Longman Companion to English Literature*

Albert C. Baugh: *A Literary History of England*

Cleanth Brooks, Jr. and Robert Penn Warren: *Understanding Poetry*

*The Complete Works of William Shakespeare*, edited by Alfred Harbrace

*Sixteen Plays of Shakespeare*, edited by George Lyman Kittredge

Encyclopaedia and dictionaries:

*The Everyman Encyclopaedia*

*Oxford American Dictionary*

*The Scribner-Bantam English Dictionary*

*Chambers Twentieth Century Dictionary*

*Longman Dictionary of Contemporary English*

*The Shorter Oxford Dictionary*

*Webster's Third New International Dictionary*



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## Chapter Eight

### The Age of Romanticism(1798—1832)

From the publication of *Lyrical Ballads* by Wordsworth and Coleridge in 1798 to the death of Sir Walter Scott in 1832, a new movement appeared on the literary arena. The essence of this new movement is the glorification of instinct and emotion, a deep veneration of nature, and a flaming zeal to remake the world.

#### 1. Historical background

The political and social factors that gave rise to the romantic movement were the three revolutions. Under the influence of the American and French revolutions, national liberation movements and democratic movements swept across many European countries. England was no exception. Though the government allied hand in glove with the reactionary forces on the Continent, political reforms and mass demonstrations violently shook the very foundation of aristocratic rule in England. No less important were the consequences of the industrial revolution. It brought great wealth to the rich and worsened working and living conditions of the poor. With the invention of new machines, many skilled workers were replaced by women and children and working hours for young children lasted fourteen to sixteen hours a day. Ignorant of the real causes that brought them such disaster, workers in various places attributed their miseries and growing poverty to the introduction of the new machines. Hence there broke out a machine-breaking movement, called the Luddite movement, named after Ned Ludd, who in a fit of temper, destroyed some stocking frames in 1779. Workers organized themselves and gave voice to their distress by breaking machines. The riots lasted from 1811 to 1818. The government took repressive measures against it.

#### 2. Intellectual background

The shift in literature from emphasis on reason to instinct and

emotion was intellectually prepared for by a number of thinkers in the later half of the 18th century.



Rousseau (1712—1778), the French philosopher, is generally regarded as the father of romanticism. He rejects the worship of reason. Reason, he maintains, has its use, but it is not the whole answer. In the really vital problems of life it is much safer to rely on feelings, to follow our instincts and emotions. He contrasts the freedom and innocence of primitive men with the

tyranny and wickedness of civilized society, and even insists that the progress of learning is destructive to human happiness. He preaches that civilized men should “return to nature”, to a primitive state of life. He praises the natural man as “the noble savage” and attacks the civilized man as “the depraved animal”. *The New Heloise* (1761) and *Emile* (1762) sowed the seeds of romanticism.

Another thinker who contributed to this shift of emphasis from reason to instinct and emotion was Edmund Burke(1729—1797). As a political philosopher he is known for his *Reflection on the Revolution in France*(1790), in which he repudiates the revolution, claiming that no one has the right to destroy the institutions and traditions that have been passed down to him through generations and to destroy them is to destroy civilization itself. However, Burke’s early work *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful* (1756) is an important piece that deals with aesthetics, i. e., the theory of beauty. He distinguishes between two kinds of beauty—the sublime and the beautiful. The idea of sublimity is first found in *The Poetics* by Aristotle (382 B. C. — 322 B. C. ) and *On the Sublime* by Longinus (213? —273?). According to Longinus, sublimity is a kind of masculine beauty, more powerful and loftier than the beautiful. Burke further associates this kind of beauty with the feeling of danger and





power whereas the beautiful is associated with smallness, elegance, and smoothness. He links the sublime and the beautiful to human emotions and physical senses as well as imagination, thus elevating the function of instincts and emotions.

Still another thinker who exerted much influence on this change was Thomas Paine (1737—1809). He published *The Rights of Man* in 1791, an answer to Burke's *Reflection* published in the previous year. *The Rights of Man* asserts that "man has no property in man" and justifies the radical actions of the French people in the revolution, claiming that it is the right of the people to overthrow a government that opposes humanity. This assertion of individual rights is in direct opposition to Neo-classicist's thinking of binding oneself to traditions and conventions.



### 3. Characteristic features of the romantic movement

(1) Subjectivism; Instead of regarding poetry as "a mirror to nature", the source of which is in the outer world, romantic poets describe poetry as "the spontaneous overflow of powerful feelings" which expresses the poet's mind. The interest of the romantic poets is not in the objective world or in the action of men, but in the feelings, thoughts, and experiences of the poets themselves. Even the description of natural and human objects is modified by the poets' feelings. In short, romanticism is related to subjectivism, whereas neo-classicism is related to objectivism. The poetry of the Romantic Age in England is distinctive for its high degree of imagination.

(2) Spontaneity; Wordsworth defines poetry as "the *spontaneous* overflow of feelings". This emphasis on spontaneity is opposed to the "rules" and "regulations" imposed on the poets by neo-classic writers. Romanticism is an assertion of independence, a departure from the neo-classic rules. A work of art must be original. The role of instinct, intuition, and the feelings of "the heart" is stressed instead of neo-classicists' emphasis on "the head", on regularity, uniformity, decorum, and imitation of the classical writers.

(3) Singularity; Romantic poets have a strong love for the remote,