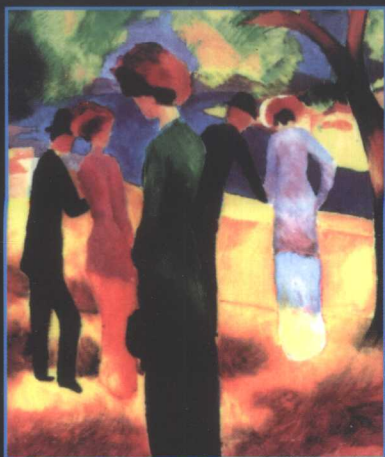


THE CAMBRIDGE COMPANION TO



T. S. ELIOT
特·斯·艾略特

DAVID MOODY 编



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剑桥文学指南

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出版前言

《剑桥文学指南》是上海外语教育出版社从海外引进的一套研究、介绍外国文学的丛书，内容涉及作家、作品、文学流派、文学史等诸多方面。作者均为在该领域有着较深造诣的专家、学者。

《特·斯·艾略特》是该丛书中的一本。

艾略特是 20 世纪英国著名诗人、剧作家和文学批评家。他虽然出生在美国，并就读于哈佛大学，但主要经历和欧洲更为密切。他不仅大部分著作写于英国，而且在 1927 年皈依英国天主教，同年加入英国国籍，1965 年 1 月 4 日在伦敦逝世。因此人们通常将他看作是一位英国作家。艾略特的文学建树是多方面的。在诗歌方面，他是开创英国 20 至 30 年代现代派诗的中心人物。在戏剧方面，他对现代诗剧的发展作出了重大的贡献。在文学批评方面，他提倡“非个性论”和“客观对应物”的理论，在当时的文坛引起较大的震动。艾略特的主要诗作有《荒原》、《四个四重奏》、《灰星期三》、《空心人》，主要剧作有《合家重聚》、《大教堂谋杀案》、《鸡尾酒会》，主要批评文集有《圣林》、《论文选集》、《诗歌的用途和批评的用途》等。于 1948 年被授予诺贝尔文学奖。

作为一本艾略特研究文集，本书收录了 20 世

纪 80 年代以来英美文学领域内极有建树的学者的论文凡 17 篇。这些论文旁征博引，特具视角。有的将笔墨重点放在艾略特的诗上，谈到叶芝、庞德，甚至但丁、莎士比亚等与艾略特的相似或差异；有的把艾略特的家族背景与他的创作联系起来，认为艾略特对于传统的态度与其家族的宗教信仰以及与美国的关系密不可分；有的论述了艾略特哲学思想的演变及布拉德利、拉塞尔等人对他的影响；有的视艾略特为社会批评家，并坦率地指出了他在这一方面的局限性。当然大部分论文都或多或少评述了艾略特的文风、布局、立意，以及他出名的对典故的运用。全书最后一篇是艾略特作品及相关评论作品的书目介绍，对于艾略特研究者无疑有着极大的参考价值。

本书的读者对象为大学外语教师，外国文学研究人员，外国文学专业的研究生、博士生，以及具备了较高英语阅读能力的外国文学爱好者。

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J. C. C. MAYS is Professor of English and American Literature at University College, Dublin. He has written on Joyce, Beckett, and other Irish writers, and his edition of Coleridge's poems and plays will appear shortly in the Bollingen *Collected Coleridge*.

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ERIC SIGG is the author of *The American T. S. Eliot: A Study of the Early Writings* (1989), and *California Public Gardens: A Visitor's Guide* (1991). He works as an attorney in Los Angeles.

PREFACE

In 1919 when he was helping to bring about the modernist revolution T. S. Eliot wrote (not without a sense of irony) of “the existing monuments” of literature, and of how they would have to be rearranged when “the new (the really new) work of art” appeared among them. Over the succeeding twenty-five years it was his own poetry and criticism, from “Gerontion” and *The Sacred Wood* through to *Little Gidding*, which came to dominate the imaginary museum of literature in English. It was declared the Age of Eliot, thus according him the status of a classic in his own lifetime. He had created as only the greatest writers have done both the really new works of art and the critical taste for them. That age and its taste have passed – F. R. Leavis and the American New Critics who made Eliot’s literary canons prevail are invoked now only to explain, or to explain away, the phenomenon of Eliot’s success. For a time after his death in 1965 Eliot himself seemed in danger of becoming simply another monument, frozen in a fixed idea of his achievement. But there is too much life in his work for the accepted ideas to contain it; and a new generation of readers, coming to it in the frame of mind of this end of the century, are finding that there is much in it which answers to current preoccupations. This is no longer the age of Eliot, but Eliot is none the less a poet for our time.

The seventeen contributors to this *Cambridge Companion to T. S. Eliot* are drawn from various countries and belong to various critical schools or to none. But they have in common a regard for Eliot as a notable contemporary, one with a past certainly that must be taken into account, and with a future as well. They have in common also a freedom from modish jargon and from preset ideas of what is to be said about him. The animating concern is for what Eliot’s works have to offer their readers now, and for whatever there may be of enduring value in them. There is no attempt, therefore, to give an account of “the critical heritage” – though we are all of course beneficiaries of it. But rather than adopting a historical approach which would explain where we have got to with Eliot by tracing the

developments of opinion and judgment, each chapter enters directly into some aspect or part of his work, in the conviction that for readers the best place to start from, and indeed the only sure place, is wherever we happen to find ourselves. A live intelligence operates always in the here and now – in “the present moment of the past,” as Eliot put it.

Intelligence of course needs to be informed, and the *Companion* not only provides much relevant information, but also indicates, in the full review of Eliot studies, how more may be found as it is required. We have not tried to tell the reader everything he or she may want to know. Our aim has been to present Eliot’s major works and the main issues arising in them, and to situate them in their appropriate contexts. There are chapters therefore on his thought and theory as philosopher, literary critic, and social philosopher, and on his religious development. One third of the *Companion* is devoted to his practice as a poet and playwright. There are chapters on how his personal experience and his American and English backgrounds enter into his work. And finally there are chapters on some of the historical perspectives in which it has its place.

Under our examination of his many sides from our diverse points of view Eliot appears more various, less readily formulated and pinned down, than some of his critics have thought. Behind even his more dogmatic statements there is to be found a persistent skepticism and pragmatism; and his verse, far from closing off the exploration of experience with affirmations of faith, proves to be unceasingly committed to “the intolerable wrestle / With words and meanings.” Moreover, his writing, and especially his poetry, requires of the reader not submission and assent but active and critical participation in the process of interpreting experience and creating value. It is a body of work which has much to offer in a time of uncertainty, not least in its demonstration that a wise not-knowing is the opposite of know-nothingness. This is the Eliot, various, subtle, and rewarding, we would open to a plurality of readers.

A.D.M.

CHRONOLOGY OF ELIOT'S LIFE AND WORKS

- c. 1668 Andrew Eliot emigrates from East Coker in Somerset, England, to the Massachusetts Bay Colony.
- 1834 William Greenleaf Eliot graduates from Harvard College and moves to St. Louis, Missouri to found a Unitarian Church there.
- 1888 Thomas Stearns Eliot born September 26 in St. Louis, seventh and youngest child of Henry Ware Eliot and Charlotte Champe Stearns Eliot, and grandson of William Greenleaf Eliot.
- 1898 Attends Smith Academy, St. Louis, a school founded by his grandfather.
- 1905 First published poems in *Smith Academy Record*. Graduates from Smith and in the Fall enrolls at Milton Academy, Milton, MA, to prepare for Harvard.
- 1906 Commences at Harvard.
- 1907 Publishes poems in *Harvard Advocate* – also in 1908, 1909, 1910.
- 1909 Receives A.B. at Harvard. He had taken courses in Greek, Latin, German, French and English language and literature, history, Florentine painting, and philosophy.
- 1910 Graduates and composes the Class of 1910 Ode. Receives M.A. In his M.A. year he studied with Irving Babbitt and George Santayana. In October to Paris for a year attending lectures at the Sorbonne, hearing Bergson at the Collège de France, and taking private lessons with Alain-Fournier. Meets Jean Verdenal.
- 1911 Returns to Harvard Graduate School to read for doctorate in philosophy. Takes courses in Indic Philology, Sanskrit and Indian Philosophy. Completes "Prufrock," "Portrait of a Lady," "Preludes" and "Rhapsody on a Windy Night."
- 1912 Appointed Assistant in Philosophy. Meets Emily Hale.
- 1913 Participates in Josiah Royce's seminar on the problem of interpretation. Reads F. H. Bradley's *Appearance and Reality* and decides to write his dissertation on Bradley's epistemology.

CHRONOLOGY

- 1914 Meets Bertrand Russell. Awarded Harvard traveling fellowship to study philosophy for a year at Oxford – principally reads Aristotle with Harold Joachim. Meets Ezra Pound in London.
- 1915 Marries Vivienne Haigh-Wood on June 26. Visits parents and Harvard in August. “Prufrock” and other poems of 1911–12 published. Takes job as teacher at High Wycombe Grammar School.
- 1916 Becomes Junior Master at Highgate Junior School. Doctoral dissertation accepted at Harvard. Begins reviewing for periodicals and giving university extension lecture courses – continues with the latter until 1918 only.
- 1917 In March enters the Colonial and Foreign Department of Lloyds Bank in the City of London. *Prufrock and Other Observations* published. Becomes Assistant Editor of *The Egoist*. Writes some poems in French and others in quatrains.
- 1919 “Tradition and the Individual Talent” published in *The Egoist*.
- 1920 New collection of poems (containing “Gerontion”) published in February, and *The Sacred Wood* in November.
- 1921 Suffers breakdown, takes three months leave from Lloyds Bank, goes to Margate to rest then to Lausanne where he completes the drafting of *The Waste Land*.
- 1922 *The Waste Land* published in the first number of *The Criterion*, which is to be Eliot’s quarterly until he brings it to an end in 1939.
- 1925 Leaves bank to go into publishing with Faber & Gwyer (later Faber & Faber). *Poems 1909–1925* (includes “The Hollow Men”).
- 1926 Gives Cambridge Clark Lectures, on metaphysical poetry. Publishes *Sweeney Agonistes* (in *Criterion*).
- 1927 Is baptized and confirmed in the Church of England, and becomes a naturalized British citizen. Publishes *Journey of the Magi*.
- 1928 *A Song for Simeon* and *For Lancelot Andrewes: Essays on Style and Order*.
- 1929 *Dante and Animula*.
- 1930 *Ash-Wednesday*, *Marina* and a translation of *Anabase* by St.-J. Perse.
- 1931 Publishes two poems later collected as “Coriolan.”
- 1932 *Selected Essays 1917–1932*. In Fall to Harvard as Charles Eliot Norton Lecturer.
- 1933 Completes Charles Eliot Norton Lectures at Harvard, published as *The Use of Poetry and the Use of Criticism* (1933), and gives the Page-Barbour Lectures at the University of Virginia, published as *After Strange Gods* (1934). Separates from his wife.
- 1934 Writes the words for *The Rock: a Pageant Play*.
- 1935 *Murder in the Cathedral* first performed, in Canterbury Cathedral.
- 1936 *Collected Poems 1909–1935* (first appearance of *Burnt Norton*).

CHRONOLOGY

- 1939 *The Family Reunion* first performed. Publishes *The Idea of a Christian Society* (lectures given at Corpus Christi College, Cambridge), and *Old Possum's Book of Practical Cats*.
- 1940 *East Coker*.
- 1941 *The Dry Salvages*.
- 1942 *Little Gidding*.
- 1947 Awarded honorary doctorates by Harvard, Yale, and Princeton. Vivienne Eliot dies.
- 1948 Penguin Books publish *Selected Poems* in an edition of 50,000 copies. *Notes Towards the Definition of Culture*. Awarded Order of Merit and Nobel Prize for Literature.
- 1949 *The Cocktail Party* first performed at the Edinburgh Festival.
- 1952 *The Complete Poems and Plays* published in USA.
- 1953 *The Confidential Clerk* first performed at the Edinburgh Festival.
- 1957 Marries Valerie née Fletcher. Collects a dozen lectures mainly of the 1940s and 1950s in *On Poetry and Poets*.
- 1958 *The Elder Statesman* first performed at the Edinburgh Festival.
- 1963 *Collected Poems 1909–1962*.
- 1964 Awarded US Medal of Freedom.
- 1965 Dies January 4. His ashes later interred as he had wanted in the west end of the parish church of East Coker.

ABBREVIATIONS

ASG	<i>After Strange Gods</i> (London: Faber & Faber; New York: Harcourt, Brace, 1934)
AW	<i>Ash-Wednesday</i>
BN	<i>Burnt Norton</i>
CC	<i>The Confidential Clerk</i>
C & C	<i>Christianity and Culture</i> (New York: Harcourt, Brace, 1960) [Contains ICS and NTDC]
CP	<i>The Cocktail Party</i>
DS	<i>The Dry Salvages</i>
EC	<i>East Coker</i>
EAM	<i>Essays Ancient and Modern</i> (London: Faber & Faber; New York: Harcourt, Brace, 1936)
ES	<i>The Elder Statesman</i>
FR	<i>The Family Reunion</i>
4Q	<i>Four Quartets</i>
ICS	<i>The Idea of a Christian Society</i> (London: Faber & Faber, 1939, 1982; New York: Harcourt Brace, 1940)
KE	<i>Knowledge and Experience in the Philosophy of F. H. Bradley</i> (London: Faber & Faber; New York: Farrar, Straus, 1964)
Letters 1	<i>The Letters of T. S. Eliot</i> , vol. 1, Valerie Eliot (ed.) (London: Faber & Faber; San Diego: Harcourt Brace Jovanovich, 1988)
LG	<i>Little Gidding</i>
MC	<i>Murder in the Cathedral</i>
NTDC	<i>Notes Towards the Definition of Culture</i> (London: Faber & Faber, 1948; New York: Harcourt, Brace, 1949)
PP	<i>On Poetry and Poets</i> (London: Faber & Faber; New York: Farrar, Straus & Cudahy, 1957)
SE (1950)	<i>Selected Essays</i> (New York: Harcourt, Brace, 1950) – second American edition which does not include “John Marston.”
SE (1951)	<i>Selected Essays</i> (London: Faber & Faber, 1951) – third English edition.

LIST OF ABBREVIATIONS

- SW (1920) *The Sacred Wood* (London: Methuen, 1920; New York: Knopf, 1921)
 SW (1928) *The Sacred Wood* (London: Methuen, 1928; New York: Knopf, 1930)
 TCC *To Criticize the Critic* (London: Faber & Faber; New York: Farrar, Straus & Giroux, 1965)
 UPUC *The Use of Poetry and the Use of Criticism* (London: Faber & Faber; Cambridge, MA.: Harvard University Press, 1933)
 WL *The Waste Land*
 WL Drafts "*The Waste Land*": a facsimile and transcript of the original drafts including the annotations of Ezra Pound, Valerie Eliot (ed.) (London: Faber & Faber, New York: Harcourt, Brace, 1971)

Note: Unless otherwise specified, all quotations from Eliot's poetry and plays are taken from the editions published by Faber & Faber and Harcourt Brace. Since the pagination of the English and American editions of Eliot's books sometimes differs readers are asked to notice which edition is being referred to.