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Preface books

艾略特导读



A Preface to

T.S. Eliot

〔英〕 Ronald Tamplin 著



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总 序

1970年英国朗文出版集团 Pearson 教育出版社出版了《华兹华斯导读》，作者是华兹华斯研究专家约翰·珀金斯。该书首先提供华兹华斯的基本信息，介绍诗人的教育背景、哲学和宗教思想，特别强调了他与英国当时经济发展的关系，随后对华兹华斯各个时期代表作品进行深入细致的解读，分析其诗歌创作的成就及其特点，最后提供相关资料，如华兹华斯圈子内的人、阅读书目等信息。《华兹华斯导读》是一部学习和研究华兹华斯诗歌极为有用的参考书，深受学生、教师和研究工作者欢迎。时隔多年，Pearson 教育出版社又推出《华兹华斯导读》修订版，原作者对该书内容作了调整，并增加对自传体长诗《序曲》的论述。《华兹华斯导读》是 Pearson 教育出版社出版的“英国文学名家导读丛书”第一册，入选该丛书的其他名家有莎士比亚、弥尔顿、邓恩、斯威夫特、蒲柏、约翰逊、雪莱、济慈、奥斯丁、狄更斯、勃朗特姐妹、霍普金斯、王尔德、哈代、康拉德、H. G. 威尔斯、E. M. 福斯特、欧文、劳伦斯、庞德、T. S. 艾略特、乔伊斯、奥威尔、格林等，在时间上涵盖文艺复兴、新古典主义、浪漫主义、现实主义、现代主义及战后等不同历史阶段，在文体上包括小说、诗歌、戏剧等文学样式。

“英国文学名家导读丛书”作为一套“学术与研究丛书”，旨在向英国名家作品的读者提供“现代和权威的导引”，帮助他们克服在阅读时遇到的特有的困难，达到“智性理解和艺术欣赏”之目的。一如《华兹华斯导读》，该丛书各册的结构一般分为三个部分，第一部分是关于作家的生平经历，所处的历史时代背景，所受到的文学、文化、宗教、哲学思潮的影响。第二部分是评论研究，以文本分析为主，涉及作家的代表性作品、创作思想、艺术手法，同时展示各种研究视角。第三部分是参考信息，包括对作家有重要影响或与作家关系密切的人物的简介、较为完备的研究书目等内容。

“英国文学名家导读丛书”各册的作者均为学有所成的专家学者,他们学术研究功底深厚,对英语文学文化传统以及当代西方文学理论有深入了解,注意将作家及其作品置于历史和社会文化背景之下,对文本进行深度解读,论证充分,剖析精辟,有不少独到的见解,形成了鲜明特色。例如,《莎士比亚喜剧导读》从研究笑的社会功能入手,分析莎剧中的幽默和丑角,将伊丽莎白时代观众对喜剧的期待与二十世纪读者对莎士比亚喜剧的接受进行区别。《莎士比亚悲剧导读》研究莎士比亚四大悲剧,对莎士比亚的语言有精当的论述。《弥尔顿导读》精选诗人不同时期的诗篇进行细读,有效帮助现代读者理解弥尔顿作品中所包含的清教主义思想以及他的诗歌艺术。《奥斯丁导读》对奥斯丁与十八世纪文学的关系进行梳理,详尽分析了她的人物塑造和小说结构,并专门讨论《爱玛》中的两位男性人物。《王尔德导读》按照王尔德的创作轨迹评析他的诗歌、小说、社会喜剧和自传,试图解开他经久不衰的魅力之谜,对王尔德的性倾向问题也有专门论述。《哈代导读》展示了哈代在小说中描写悲剧情感和普遍人性时所表现出来的深度和力度,并有专门章节讨论他的短篇小说和诗歌创作成就。《康拉德导读》揭示了康拉德复杂的欧洲文化思想背景,关于《诺斯特罗摩》的解读成为全书的亮点。《劳伦斯导读》将劳伦斯的生平经历、时代背景与文学创作结合起来考察,对《儿子与情人》和《虹》的评析清晰明了,令人信服。《庞德导读》以较多的篇幅介绍庞德这位有争议的诗人的生活 and 文学、文化、政治背景,对其鸿篇巨制《诗章》内容的复杂性以及诗人在二十世纪诗歌中的地位进行较为客观中肯的评析论述。《艾略特导读》强调了历史文化传统在艾略特生活和文学创作中的重要性,对他的代表作品诗歌《荒原》、《四个四重奏》和诗剧《大教堂谋杀案》作了现代阐释。《乔伊斯导读》分析了乔伊斯作品中的爱尔兰文学意识和现代主义特征,对《一个青年艺术家的画像》、《尤利西斯》和《芬尼根的苏醒》文本的分析解读起到了解惑释疑的功能,是学习乔伊斯小说的良师益友。

“英国文学名家导读丛书”各册均由相关领域的专家学者一人独撰,这保证了书中内容结构的系统性和连贯性。该丛书注重学术严谨性,考证细致,阐释得当,同时,论述力求深入浅出,体现导读的特点,既有综合介绍,又有重点分析,可读性强。丛书的作者把作家的文本适当地穿引在评述之中,从而使得论证有理有据,没有脱离文本。书中采用各种研究视角,对一般读者具有启迪作用。作为教学与研究参考书,该丛书的资料不仅丰富全面,而且准确可靠。参考文献汇总了该领域的研究成果,很有针

对性,是查询相关材料的好助手。分类索引便于读者快捷地了解到所需信息在书中的位置。另外,书中附有珍贵的人物照片、历史地图、插图等,图文并茂成为该丛书的一个特点。

Pearson 教育出版社在上世纪七十年代推出“英国文学名家导读丛书”后,受到读者好评。为使该丛书及时反映学术研究最新进展,扩大其规模 and 影响,Pearson 教育出版社对已出版的导读进行修订再版,并继续出版新的导读。长期以来,我国高校英语文学教学与研究原版书刊匮乏,学生写论文时收集资料成为一大难题,教师和研究人员开展学术研究也受资料不足的制约,影响了研究工作的质量和水平。北京大学出版社决定引进 Pearson 教育出版社的“英国文学名家导读丛书”,将有助于改变这种状况。惠普尔说:“书籍是屹立在时间的汪洋上的灯塔。”对于在英国文学海洋中畅游的众多学子来说,该丛书如同灯塔一样,可以起到指引作用。

“英国文学名家导读丛书”在中国出版,将促进我们国家的英国文学教学和研究工作。

王守仁

南京大学外国语学院教授

2005 年 1 月

A Preface to

T.S. Eliot



艾略特导读 ·



Eliot, photographed in 1919 by E. O. Hoppé.

In Memory of
Gāmini Salgādo
1929–1985
un altro ‘miglior fabbro’



Foreword

To many of his earliest English readers T. S. Eliot proved to be a source of suspicion with cosmopolitan affinities, shared in part with his fellow-American Ezra Pound, disquieting to admirers of the Georgian Poetry books. However, while Pound was not to be absorbed into the national culture, being too pugnacious, Eliot proved more accommodating. In due course he came to write poems about English country churchyards and to track his family roots to give himself a more stable identity. Where the little-known Somerset village of East Coker had lost a seventeenth-century Puritan named Andrew Eliot it gained one of his descendants as a High Anglican whose memorial remains there to commemorate the poet's place in his adoptive country (see p. 187). He had no choice of human ancestors as an Eliot, but as a twentieth-century artist he asserted the right to select his own poetic precursors; the traditions that he called upon to give a history and a hidden strength to what he was writing are most clearly exemplified by Ronald Tamplin in Chapter 3. Where he was familiar with his natural biases and individual emotions Eliot dedicated himself to a search through European poetry for traditional roots which added conscious depth and history to his form of rhetoric. Over the years, as we shall discover, he supported his opinions in many a critical essay and professorial lecture on the role of the poet in society, time and eternity.

Ronald Tamplin goes on to show the parts played by various earlier poets in the formation of Eliot's style. He can then read the poems discussed from the roots in meditative and metaphysical writing to the seamless and memorable words and images that are the poetic creation of a single most prominent artist. It may be noted that as Eliot's standing advanced from the avant-garde to the forefront of mid-century writing, the authors whom he had publicly acknowledged as of the greatest significance for himself entered the mainstream with him: poets such as Donne or Herbert, and Baudelaire or Laforgue in France. As an example, I recall first encountering the unique and lucid writing of Dante through passages cited or imitated by Eliot so that superficial resemblances became easy to spot. And similarly I would attach a particular importance to the austere and incantatory tone of the lines of the saint and the chorus in *Murder in the Cathedral*. Here I find the voice also of the private meditations in the non-dramatic poetry. Becket is both an Eliot *persona* and a spokesman from a medieval tradition felt to be most viable when the poet moved from the avant-garde to the forefront of the English poetic stage.

Unquestionably the greatest expression of Eliot's revolutionary period is *The Waste Land* (1922) whose colloquial style, irony, syntax and its dependence on a wide cultural range of idioms and symbols will, no matter how difficult it appears, hold an outstanding position in English poetry. Ronald Tamplin, himself a poet, and most eloquent in the development of the argument of his book, gives this most famous poetic sequence or long poem considerable attention. It is seen as an expression of Eliot's concern for that 'ache of modernism' – to take a phrase from a Thomas of whom Eliot did not approve, the creator of *Tess of the D'Urbervilles*. However, the principal emphasis of this Preface, the ending of a hard-won spiritual journey, is found at Little Gidding and the poem printed exactly 20 years after *The Waste Land*. This last of the *Four Quartets* shows the poet at the height of his powers opening up a way in which some of the world's pains might be relieved.

MAURICE HUSSEY
General Editor

Maurice Hussey died suddenly in June 1991. The Publishers and author would like to pay tribute to his wisdom, inspiration and friendship as Editor of Preface Books. He will be sadly missed.

RONALD TAMPLIN, who read English at Merton College, Oxford, 1955–59, has since taught in the Universities of Auckland and Waikato (both in New Zealand) and, from 1967, at the University of Exeter, where he is currently Senior Lecturer, teaching mainly American and Commonwealth poetry. His previous books are a long poem, *Vivaldi* (1968), and *Wynkyn de Worde's Gesta Romanorum* (1974). He has published many articles, and his poems have appeared in anthologies and many magazines.



Acknowledgements

There are two helps in writing a book, friends and colleagues, and other books. My book list on page 189 is really a set of thanks.

As for friends and colleagues, the widest academic debt is to many classes of students with whom I have read Eliot. I think most particularly of the University of Waikato Honours Class of 1980, with whom much of this material began to take shape. Also in New Zealand, Paul and Gabrielle Day and John and Janie Miller; Ken and Rachel Ruthven in Australia; in Cornwall, Charles Causley and Patrick Heron; in Exeter Peter Faulkner, Charles Page, Peter Quartermaine, Michael Wood and the late Gāmini Salgādo, to whom this book is dedicated. There have been many typists who have struggled with ill-written pages: Angela Day, Joyce Jupp, Sharon Madeley, Vi Palfrey but most of all, Lyn Longridge. Maurice Hussey has been the most caring editor.

To my wife, Anne, for her patience, and to our children, for their forbearance, the greatest thanks.

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The cover shows one of a set of miracle windows in Trinity Chapel, Canterbury Cathedral, thought to be a contemporary portrait of St. Thomas. Photograph by Sonia Halliday and Laura Lushington.



Contents

LIST OF ILLUSTRATIONS	III
FOREWORD	V
ACKNOWLEDGEMENTS	VII
 PART ONE: THE WRITER AND HIS SETTING	 I
Chronological table	2
1 <i>Briefly, the essentials</i>	8
St Louis	11
Harvard and New England	15
Paris	20
Harvard again	21
England	22
First marriage	23
<i>The Criterion</i> and <i>The Waste Land</i>	26
Conversion	27
Separation	29
Eliot through the thirties	30
War and its consequences	31
Second marriage: life as return	31
2 <i>The religious quest</i>	35
Eliot and religion	35
Puritan concerns	35
Unitarian concerns	38
The claims of the primitive: Sweeney and the animals	40
Mysticism	44
Idealism	45
Facts and action: towards conversion	47
Religion and society: Action Française	49
Conversion and <i>Ash-Wednesday</i>	51
Puns and paradoxes	51
The city and the desert	53
3 <i>Eliot and the traditions of poetry</i>	56
Edgar Allan Poe	56
Walt Whitman	62
Jules Laforgue	70
Charles Baudelaire	72
Jacobean and Metaphysicals	75
Virgil	78

Dante	80
Ezra Pound	84
W. B. Yeats	87
The poets of the thirties	89
The drama	94
4 <i>Eliot and the traditions of criticism</i>	102
Tradition: theme and variations	104
'Dissociation of sensibility'	109
'Objective correlative'	110
Language and myth: the case of Milton	112
Social criticism: <i>After Strange Gods</i>	114
Social criticism: <i>The Idea of a Christian Society</i>	117
Social criticism: <i>Notes towards the Definition of Culture</i>	118
PART TWO: CRITICAL SURVEY	121
5 <i>A critical examination of some poetry</i>	122
'Rhapsody on a Windy Night'	123
'Gerontion'	127
'The Death of Saint Narcissus'	132
'The Hippopotamus'	135
'Whispers of Immortality'	139
'Journey of the Magi'	141
'Marina'	146
<i>The Waste Land</i>	148
<i>Four Quartets</i>	154
<i>Murder in the Cathedral</i>	161
PART THREE: REFERENCE SECTION	169
Brief biographies	170
Gazetteer	177
Further reading	189
INDICES	191



List of illustrations

Eliot, photographed in 1919 by E. O. Hoppé	frontispiece
Young Tom Eliot with his father, 1898	12
The bridge built across the Mississippi at St Louis by James B. Eads	14
Winslow Homer's <i>The Fog Warning</i> (1885)	17
Vivien, Eliot's first wife, at Garsington, 1921	24
John Piper's painting of Christ Church, Newgate Street, after its destruction in 1940	32
Eliot and his second wife, Valerie, in Rome, 1958	33
East Coker Church, Somerset	36
Merton College, Oxford	46
'Walt Whitman inciting the bird of freedom to soar', from Sir Max Beerbohm's <i>The Poets' Corner</i> , 1904	66
Charles Baudelaire, photographed by Etienne Carjat (c. 1865)	73
Ezra Pound, photographed in 1913 by Alvin Coburn	85
The drained pool at Burnt Norton	90
London City churches: Saint Mary Woolnoth	96
London City churches: Saint Magnus Martyr	100
Eliot in 1939	115
Bishop Lancelot Andrewes (1555-1626)	143
<i>Bottle of Vieux Marc, Glass, Guitar and Newspaper</i> by Pablo Picasso, 1913	153
The chapel at Little Gidding	156
The Reverend John Groser as Becket in the film of <i>Murder in the Cathedral</i>	164
The Portuguese church in Gloucester, Massachusetts	178
The Dry Salvages	179
Burnt Norton	181
Some of Eliot's London residences	184
The Eliot memorial in East Coker Church, Somerset	187

A Preface to

T.S. Eliot



艾略特
特导读·

Part One

The Writer and His Setting

Chronological table

ELIOT'S LIFE

- 1888 Born St Louis,
Missouri, 26
September
- 1896 His father builds
summer residence in
Gloucester,
Massachusetts.
- 1898 Attends Smith
Academy, St Louis,
until 1905.
- 1905 First poems published
in *Smith Academy
Record*.
Attends Milton
Academy, near Boston.

OTHER EVENTS

- 1889 Electric light installed
in the White House.
- 1890 Battle of Wounded
Knee ends last major
Indian resistance to
white settlement in
America.
The Wainwright
Building, the first true
skyscraper, built in St
Louis.
- 1892 Walt Whitman dies.
Lord Tennyson dies.
- 1893 Henry Ford builds his
first automobile.
F. H. Bradley *Appearance
and Reality*.
- 1894 Dreyfus Case begins in
Paris. Wave of anti-
semitism in France.
- 1901 Marconi sends first
radio message across
the Atlantic.
- 1902 William James *Varieties
of Religious Experience*.
- 1903 *The Great Train Robbery*,
first motion picture to
tell a story.
First aeroplane flight
by the Wright brothers.
Henry James *The
Ambassadors*.
- 1904 Joseph Conrad
Nostromo.
- 1905 Separation of church
and state in France.



- | | | | |
|------|--|------|---|
| 1906 | Begins studies at Harvard. | 1906 | San Francisco earthquake. |
| 1908 | Read Arthur Symons's <i>The Symbolist Movement in Literature</i> (1899) | 1907 | Immigration into United States at its peak. |
| 1909 | Graduates A. B. | 1909 | Ezra Pound <i>Personae</i> . |
| 1910 | Graduates A. M. In his time at Harvard various poems published in <i>Harvard Advocate</i> . | 1910 | Mark Twain dies. Igor Stravinsky <i>Firebird</i> . |
| 1910 | Residence in Paris: | 1912 | <i>Titanic</i> sinks on maiden voyage. <i>Poetry</i> (Chicago) begins. |
| -11 | attends Bergson's lectures. Visits Munich. | 1913 | <i>Georgian Poetry</i> begins. Robert Frost <i>A Boy's Will</i> . |
| 1911 | Studies philosophy at Harvard until 1914. | | D. H. Lawrence <i>Sons and Lovers</i> . Igor Stravinsky <i>Rite of Spring</i> . |
| 1914 | Visits Paris and Marburg. In August goes to Merton College, Oxford, to continue philosophical studies. Meets Ezra Pound in London. | 1914 | World War One begins. James Joyce <i>Dubliners</i> . W. B. Yeats <i>Responsibilities</i> . <i>Blast</i> begins publication. <i>The Egoist</i> begins publication. |
| 1915 | Marries Vivien Haigh-Wood. Teaches at High Wycombe Grammar School. First British publication, 'Preludes' and 'Rhapsody on a Windy Night' in <i>Blast</i> . | 1915 | <i>Lusitania</i> sunk by German submarine, 128 Americans dead. D. H. Lawrence <i>The Rainbow</i> . Ezra Pound <i>Cathay</i> . |
| 1916 | Teaches at Highgate Junior School. Completes thesis. | 1916 | Henry James dies. James Joyce <i>Portrait of the Artist as a Young Man</i> . Ezra Pound <i>Lustra</i> . |
| 1917 | Works at Lloyds Bank. Assistant editor of <i>The Egoist</i> . <i>Prufrock and other Observations and Ezra Pound - his Metric and Poetry</i> published. | 1917 | 6 April, United States enters war against Germany. Russian Revolution. T. E. Hulme dies. Edward Thomas dies. W. B. Yeats <i>The Wild</i> |
| 1919 | Father dies. <i>Poems</i> , | | |