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Preface books

弥尔顿导读



A Preface to

Milton

〔英〕 Lois Potter 著



北京大学出版社
PEKING UNIVERSITY PRESS

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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和文学、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,扩大其规模和影响,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

Milton



弥尔顿导读·

Foreword

The image of Milton cultivated in this book is of a Puritan who was at the same time a sensitive and independent student of literature and history committed to the pursuit of intellectual freedom and alive to the aesthetic as well as the didactic virtues of the arts. In his day all learning was supported by a diversity of classical, mythological and medieval opinions but it was at the same time being subjected to the impact of newer scientific discoveries. The swelling of these cross-currents and the developments of social, political and religious patterns of the day are among the principal themes of Lois Potter's work. Since it is an illustrated book we are left in no doubt that the great blind poet is still one of the primary sources in our literature of the international and inter-disciplinary worlds of the Baroque. Indeed, not only was Milton the last major English poet to avail himself of the ideas that informed Chaucer and, to a lesser extent, Shakespeare, he was also a creator of a supreme order.

Dr Potter selects a number of themes and myths central to the study of the poetry and in a series of close readings examines both short works and passages from the epics in order to suggest the range and response that Milton's work demands, thus helping the reader to pursue and recreate for himself more and more of his art. Although fewer of us possess the classical learning that Milton expected from his readers it nevertheless seems to me that, compared with readers of some forty years ago, those of the 1980s are more ready to trust the text, account for its idiosyncrasies and respond to its vision.

The second edition of this book, in addition to making some small corrections, presents an expanded Critical Survey. It is here that Lois Potter has offered a well-chosen set of examples for a modern reader to study and as models for discussion. She offers what Coleridge would have called a drawbridge of communication running between ourselves and the text with its older grammar and syntax, its diction and, above all, its vision.

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.



Acknowledgements

I should like to thank Dr T. E. Hartley, Dr A. J. Meadows, Mr P. G. Scott and Dr J. R. Watson for their advice and encouragement.

The author and publisher are grateful to the following for permission to reproduce photographs: S. K. Agarwala, page 33; Lord Barnard and the Courtauld Institute of Art, page 163; Bibliothèque Nationale, page 19; British Museum, pages 28, 45 and 86-7; Earl of Cawdor, page 89; Devonshire Collection, Chatsworth: Reproduced by permission of the Trustees of the Chatsworth Settlement, photo from the Courtauld Institute of Art, page 92; N. Hancock, page 25; Mansell Collection, pages 16 and 127; National Portrait Gallery, pages 8, 162 *left* and *right*; Radio Times Hulton Picture Library, *frontispiece*; Trinity College, Cambridge, page 106; University Library, Cambridge, pages 14, 39, 60, 136 and 177.

The painting *Garden of Eden* by Jacob Bouttats is reproduced on the cover by permission of the Gavin Graham Gallery, London. Photograph by the Bridgeman Art Library.

Note on the revised edition

In preparing this new edition, I have not tampered with the opinions which I expressed some fourteen years ago, but I have taken the opportunity to correct and clarify some points of fact and style. I am very grateful to my colleague Dr Gordon Campbell for his help in this task.

The major change concerns the dating of *Samson Agonistes*. At the time when I wrote this book, William Riley Parker's argument for a date in the 1640s was accepted by a number of scholars, including John Carey in his edition of the *Minor Poems* (Longman, 1968). It has since been challenged, and largely rejected, by Carey himself among others. My feeling now is that, whenever the tragedy was actually written, Milton must have expected and intended it to be read as a post-Restoration work, and I have therefore altered the order of the extracts in the Critical Survey to take account of this altered chronology.

The revised edition also includes two new extracts: one from Book IV of *Paradise Lost*, and one from *Paradise Regained*, which received very little attention in the first edition. I have also expanded the Bibliography to take account of the range of work done in the last decade. Some of my entries may be more specialized, even eccentric, than would normally be found in a book of this kind. In my experience, some people learn better by reading critics with whom they are basically in agreement, while others may benefit from being presented with a totally new approach, and even with one which they dislike. I hope that my comments in this section will help both types of reader to find what they most need.

To the acknowledgements already made in the first edition, I should like to add my gratitude to the General Editor, Maurice Hussey, whose suggestions (particularly about the illustrations) have greatly contributed to the attractiveness of this book.

Quotations from Milton, and from 'Carey' and 'Fowler', refer to *The Poems of John Milton*, edited by John Carey and Alastair Fowler (Longman, 1968).

LOIS POTTER, University of Leicester



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A Preface to

Milton



弥尔顿
导读 ·

Part One

The poet in his setting

I Biographical summaries

Chronological table

- | | |
|---------|--|
| 1603-25 | Reign of James I. |
| 1608 | John Milton born, 9 December, at the sign of the Spread Eagle, Bread Street, London. |
| 1620-25 | Attends St Paul's School, London. |
| 1625-49 | Reign of Charles I. |
| 1625 | Admitted to Christ's College, Cambridge. |
| 1629 | Graduates B.A., 26 March. Charles I dissolves Parliament and attempts to govern alone.
<i>On the Morning of Christ's Nativity</i> , 25 December. Portrait (p. 8) painted. |
| 1629-32 | Continues studies for M.A., which he receives 3 July 1632. <i>The Passion</i> (unfinished), Italian sonnets, <i>Arcades</i> , <i>On Time</i> , <i>At a Solemn Musick</i> , epitaph on Shakespeare, and <i>L' Allegro</i> and <i>Il Penseroso</i> probably belong to this period. |
| 1632-35 | Begins ambitious reading programme in Hammersmith, living with his parents. Sonnet: ' <i>How soon hath time</i> '. |
| 1633 | Laud Archbishop of Canterbury. |
| 1634 | <i>Comus</i> performed at Ludlow Castle, 29 September. |



- 1635-38 Milton continues reading programme at Horton, Bucks.
- 1637 Death of Milton's mother. *Comus* published. Controversy over Ship Money. Charles I orders Scots to accept English Prayer Book.
- 1638 *Lycidas* published in a collection of poems, *Justa Eduardo King*. Scottish 'Solemn League and Covenant'.
- 1638-39 Milton travels in France, Italy, and Switzerland.
- 1639 Returned to London, he becomes teacher to, along others, his nephews, John and Edward Phillips. First Bishops' War.
- 1640 Publishes *Epitaphium Damonis*, a Latin elegy on his friend Diodati. Short Parliament, 13 April-5 May. Second Bishops' War. Long Parliament begins session, 3 November, and arrests Strafford and Laud.
- 1641 Begins writing pamphlets on church government, advocating abolition of the bishops. Strafford executed. Parliament debates Root and Branch Petition for abolition of episcopacy and Grand Remonstrance (indictment of royal policy) narrowly passes Commons.
- 1642 Marries Mary Powell, probably in early summer. In July or August she returns to her parents in Oxfordshire. Civil War begins, 22 August. Battle of Edgehill, 23 October. Royalist army headquarters in Oxford. Turnham Green, November.
- 1643 Milton publishes *Doctrine and Discipline of Divorce* (followed by other divorce pamphlets in 1644 and 1645). Parliament forms alliance with Scotland and takes Covenant.