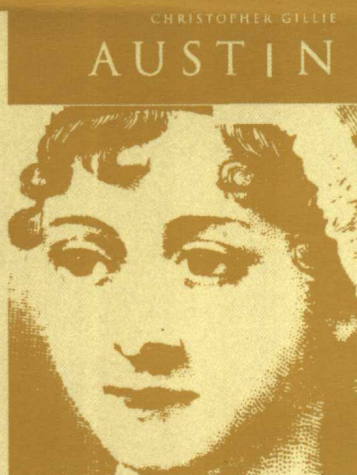


英国文学名家导读丛书（影印本）  
Preface books

# 奥斯丁导读



A Preface to

*Austen*

〔英〕 Christopher Gillie 著



北京大学出版社  
PEKING UNIVERSITY PRESS

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Introduction by

*Jane Austen*

JANE AUSTEN (1775-1817)

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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

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I would like to record my gratitude to the General Editor, Maurice Hussey, for much useful advice, and particularly for drawing my attention to material for illustrations, to Professor Nikolaus Pevsner's essay, 'The Architectural Setting of Jane Austen's Novels' (*Journal of the Warburg and Courtauld Institute*, Vol. 31, 1968) which is the source of our maps of Bath and London and to D. J. Greene's essay, 'Jane Austen and the Peerage' (*Publications of the Modern Language Association of America*, Vol. 68, 1953).

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The painting of Bath by J. C. Nattes is reproduced on the cover by permission of the British Library.





## Foreword

The centre of the world of Jane Austen lay in and near the county of Hampshire and had its outposts, usually for comparative purposes, in London, Lyme Regis, Bath and one or two areas not exactly on the map. All these locations are dominated by families, often obsessed with finance and the prospects of matrimonial alliances and occasionally alarmed by the unsatisfactory status of newcomers to the district. To accompany these observations she undoubtedly had notions of the appropriate architectural contexts though, as Sir Nikolaus Pevsner pointed out, she spent rather too little time in visualizing and verbalizing them. In this book we have provided one or two of such settings, but Christopher Gillie's main purpose has been to explore the social and moral themes that emerge from the conversations that provide the matrix of the novels. If they are social comedies they are shown to be also dramas of the conscience, the mind and the imagination that derive from the eighteenth-century situations and idioms which she recreated.

For the Revised Edition of this most successful study Mr Gillie has turned to several new and revealing topics and reviewed some of the most distinguished criticism and scholarship of the last decade. Social and political attitudes associated with the opening of the nineteenth century are prominently discussed on pages 59–61 and 99–101. A chronological table has been provided to help the reader define for himself the context of the popular and seminal novels associated always with her name. How we should read them today in order to understand the universal truths that nourish them is the preoccupation of the modern commentator, and to set these out in the most cogent manner has been Christopher Gillie's special concern in these pages.

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.



## Introduction

'What do you read, Mr Masson?' said Mrs Merry.

'Very little off my own line, Mrs Merry. Miss Austen is the novelist I read the most.'

'What do you think of her books, Mr Fletcher?' said Delia to Francis.

'I am afraid, Miss Bentley, that I have very little use for books written by ladies for ladies, if I may so express myself; though I dare say I should be the better for them.'

'Oh, no, you would not. You could not be,' said Bumpus.

'It is the other way round,' said Masson.

IVY COMPTON-BURNETT: *Pastors and Masters* (1925)

Ivy Compton-Burnett, from whose second novel this extract is taken, invariably set her stories at the end of the nineteenth century or the beginning of this one. The conversation suggests fairly enough Jane Austen's reputation at the time: she was admired by a literary elite, including Tennyson, Macaulay, George Lewes and George Eliot; she was despised by the solemn, the pompous, the obtuse and the humourless. But she was also enjoyed by very many who found in her an assured and reassuring world for escape from the restless questionings of their own.

In the twentieth century a change has come about; the novelist Ivy Compton-Burnett to some extent illustrates it. No other novelist of distinction carried the mark of Jane Austen's influence so clearly, and yet her novels are sharp, pitiless, pessimistic analyses of human relations. The change is further indicated by this sentence from an essay entitled 'Regulated hatred: an aspect of the work of Jane Austen,' by D. W. Harding, first published in 1940 in *Scrutiny*: 'Her books are, as she meant them to be, read and enjoyed by precisely the sort of people whom she disliked: she is a literary classic of the society which attitudes like hers, held widely enough, would undermine.' How has this change come about—the change which has replaced Jane Austen the tranquillizer for the overstressed by Jane Austen the 'truth-teller' as Laurence Lerner has designated her?

Although she had discriminating admirers in the nineteenth century, none of them seems fully to have realized the subtlety and depth of her art, nor the perfection she brought to the novel form, which was to prove the chief vehicle of imaginative expression of the Victorian age. This is partly intelligible if we remember that she also culminated the eighteenth century art of fiction, and her six novels show some typically eighteenth-century assumptions about

society and about attitudes to human nature. The Victorians abandoned and often despised many of these assumptions, which involved a static view of the social order while they were deeply preoccupied by change, and an ironic, illusionless conception of human nature which they were apt to interpret as moral shallowness or cynicism. Cynicism is indeed the charge which many Victorians would have made about many of our own attitudes, and in this respect our temper of mind is closer to Jane Austen's than it is to theirs; this is perhaps the principal reason why most of the valuable Jane Austen criticism has been produced in the last half century. But in regard to her static view of society, it is by no means the case that she was incapable of any other: I end this book by suggesting that had she lived the normal term, she might have become the first of the great Victorian novelists.

Yet this would not necessarily have meant that we should now admire her later work even more than her earlier. What has caused critics of the twentieth century to recognize the true greatness of the work which she accomplished is a sense of its unusual modernity. This is an effect of the alertness of her consciousness. Whatever our terrible shortcomings, we have learned from our characteristic thinkers—our psychologists, anthropologists, and sociologists—that survival depends on how well we can understand ourselves, and that our understanding depends on what we can observe, on how well we can interpret the evidence, and on how far we can relate the different categories of evidence to one another. The novelists have had an important part in forming this modern consciousness because they give us an image of social man in which we can imaginatively participate, not merely facts available only to our analysis. Jane Austen was the first in our language to understand this novelistic function with full clarity, and few have understood it better since.



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A Preface to

*Austin*



奥斯丁导读·

## Part One

### *Biographical Background*

# Chronological Table

	LIFE AND WORKS	RELEVANT BACKGROUND
1764	George Austen (1731-1805) marries Cassandra Leigh (1739-1827). He is the rector of Steventon, Hampshire, in the gift of his relative Thomas Knight with estates in Hampshire and Kent.	
1775	16 December: Jane Austen born. Seventh of eight children: James (1765-1819); George (1766-1838); Edward (1768-1852); Henry (1771-1850); Cassandra (1773-1845); Francis (1774-1865); Charles (1779-1852).	Sheridan: <i>The Rivals</i>
1776		Adam Smith: <i>The Wealth of Nations</i>
1777		Henry Mackenzie: <i>Julia de Roubigné</i> Hannah More: <i>Percy</i> (a tragedy)
1778		Fanny Burney: <i>Evelina</i> Sheridan: <i>The School for Scandal</i>
1779		William Cowper: <i>The Olney Hymns</i>
1780		Samuel Johnson: <i>Lives of the Poets</i>
1781	An Austen cousin, Elizabeth Hancock, marries the Comte de Feuillide.	Rousseau: <i>Confessions</i>
1782		Burney: <i>Cecilia</i>
1783	Jane and Cassandra sent to school with Mrs Cawley, widow of the Principal of Brasenose, Oxford. School transferred to Southampton. Jane nearly dies of putrid fever.	End of American War of Independence George Crabbe: <i>The Village</i>





- 1784 Jane and Cassandra sent to Abbey School, Reading, under Mrs Latournelle. Cowper: *The Task*  
Death of Samuel Johnson
- 1785 Education continued informally at home. Learns French, some Italian, the piano, and reads English literature extensively.
- 1787 Family theatricals (including *The Rivals*) in the Steventon barn. Jane begins to write sketches.
- 1789 Beginning of French Revolution
- 1790 *Love and Freindship*. Edmund Burke: *Reflections on the French Revolution*
- 1791 Edward marries Elizabeth Bridges. The *History of England*. Thomas Paine: *Rights of Man I*
- 1792 James marries Anne Mathew. *Evelyn, Catharine*, etc. Paine: *Rights of Man II*  
Mary Wollstonecraft: *A Vindication of the Rights of Woman*
- 1793 William Godwin: *Political Justice*  
War with France; French Reign of Terror under the Jacobins
- 1794 Elizabeth de Feuillide's husband guillotined in France. Jane working at *Lady Susan*. Mrs Radcliffe: *The Mysteries of Udolpho*  
Godwin: *Caleb Williams*
- 1795 Death of James's first wife. Cassandra engaged to Thomas Fowle. The Directory takes over the government of France
- 1796 Jane working at *Elinor and Marianne* (later *Sense and Sensibility*); *Susan* (later *Northanger Abbey*); *First Impressions* (later *Pride and Prejudice*). Burney: *Camilla*  
Robert Bage: *Hermesprong*  
William Wordsworth and Samuel Coleridge: *Lyrical Ballads*