

英美名著学习丛书  
总主编 文军

*Selected Readings in British and American Literary Criticism*

# 英美文论 选读

主编 文军 蒲度戎



馬克西姆·高爾基著

蕭珊譯 王明

Selected Readings for British and American Literary Courses

# 馬克西姆·高爾基

## 遺稿

主編 王明 蕭珊



人民文學出版社

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# Selected Readings in British and American Literary Criticism

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主 编 文 军 蒲度戎  
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## 内容简介

《英美文论选读》精选英美两国 18 位主要文论家的 19 篇代表性文论,包括古典文论和现当代文论。全书按作家时间顺序排列,每一作家为一单元,每一单元含作家简介、原文(全部或节选)、注释和思考题 4 部分。一卷在手,读者可以较全面、系统、准确地领略英美文论的发展轨迹,并掌握其精髓。适合英语专业高年级本科生、研究生、教师和文学理论爱好者。在国内尚无同名教材。

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## 总 序

三年前重庆大学出版社计划出版一套英语学习用书,希望我担任总主编。由于工作特别繁忙,我再三推辞。但我终究未能拗过出版社的热情和友谊。经过一番慎重考虑,我决定从该系列中辟出一套《英美名著学习丛书》,并且率先推出。

这套学习丛书按文学类别粗略划分,共有七种:《英美诗歌选读》,《英美短篇小说选读》,《英美长篇小说选读》,《英美戏剧选读》,《英美散文选读》,《英美演讲词选读》以及《英美文论选读》。之所以把每本书定名为选读,是因为这样更符合中国英语读者群的现实需要,更容易为广大英语师生接受,更有编写价值和学习价值。

本丛书编写时以可读性、实用性、代表性和经典性为选目标准,以高校英语师生为主要对象,兼顾社会上普通英语爱好者,所选篇目具备作者简介、原文、注释、赏析和思考题五项。其中,思考题一项极为重要,因为学而思之,收获始至。孔子云:“学而不思则罔。”所以,在每一篇目后均安排了几个与原文相关的颇能引人深思的问题。这些思考题虽然为数不多,所占篇幅又少;但由于国内大多数选读类书籍中缺此一项,因而它们构成了该学习丛书的一大特色。为了方便自学和比较英汉语言妙趣,在诗歌选文后附有译诗。译诗基本出自国内名家之手,均为在多种译本中精挑细选出的上品。由于事先未能与译者一一取得联系,我们深表歉意,同时,请见书后来函索取薄酬。

这套学习丛书是在重庆市九所高校外语院系的通力合作下开

展编写工作的,凝聚着重庆大学、四川外语学院、重庆师范学院和西南师范大学等九所高校部分学者的心血和智慧。如今,它就要面世了。我难掩心中喜悦,因为我相信:通过这套丛书,英语学习者能在英美文学海洋中欣赏到最美丽的浪花,能在短时间内了解到广泛的、有用的文学知识,能迅速提高英语水平和文学修养。

最后,我要感谢重庆大学出版社。他们的远见和气魄促成了这套学习丛书的正式出版,为推进我国英语教学做了一件大好事。

文 军

2000年1月于重庆大学

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# British Literary Criticism



**Sir Philip Sidney**  
(1554—1586)



Of very high birth, a grandson of the Duke of Northumberland and nephew of the Earl of Leicester, brave, always ready to lay down his life, an accomplished horseman who had won distinction in the lists, sensitive on the point of honor and unfailing in extreme courtesy even to the humblest, Sidney had adapted the virtues of chivalry to the needs of a new age. He was a politician and a diplomat, who dreamt of grouping the Protestant nations against the pope and the king of Spain under the leadership of England. He had a passion for letters and art. He knew the ancient well, and was conversant with modern languages, French, Italian and Spanish. He was saturated with Mediterranean culture, with knowledge not only of literature but also of the plastic arts of Italy, in which country he had stayed. All these gifts and accomplishments enriched a nature which was serious, intense and tinged with melancholy. Before

Sidney could realize the type of a gentleman he had to control the violent impulses to which he was subject. Gallantry did not satisfy the deepest needs of a soul capable of a great passion.

In his own generation Sidney successively enjoyed a personal and a literary prestige. Nothing he wrote was printed in his lifetime, all being published posthumously, and he first constituted the complete type of man of culture. He realized the chivalrous ideal retouched and perfected by the Renaissance. He was not only the perfect knight, but also the lettered courtier. Sidney's literary works mainly include: "The Arcadia" (1590), "Astrophel and Stella" (1591) and "The Defence of Poesy" (1595).

"The Defence of Poesy" was written in 1583 and published in 1595. It was written to against Stephen Gosson's attack to poetry in his "The School of Abuse". It is a graceful but closely argued tract intended to establish the high nobility and the great social and moral value of poetry, thereby defending it against Puritan attacks. Sidney points out the antiquity of poetry, its prestige in the ancient world, its universality; and he cites the names given to poets — vates, or prophet by the Romans, poi-etes, or maker by the Greeks — as evidence of their ancient dignity. But he bases his defense essentially upon what the poet does. While all arts depend upon works of nature, the poet, supreme among artists, can make another nature, new and more beautiful: "Nature never set forth the earth in so rich tapestry as divers poets have done neither with pleasant rivers, fruitful trees, sweet-smelling flowers, nor whatsoever else may make the too much loved earth more lovely." Moreover, the poet presents virtues and vices in a more lively and affecting way than nature does, teaching, delighting, and moving the reader at the same time. The poet is superior to both the philosopher and the historian, because he is more concrete than the one and more universal than the other. Sidney also refutes Plato's charge that poets are liars by stating that "the poet nothing affirmeth,"

and he denies as well the Platonic claim that poetry arouses base desires. Surveying the English literary scene up to his time, Sidney finds little to praise except for Surrey's lyrics, the *Mirror for Magistrates*, Spenser's *Shepherd's Calendar*; the drama he found generally bad. Despite his seriousness and logical rigor, Sidney's manner in this tract is graceful and easy, a manifestation of that sprezzatura, or casualness in doing something difficult perfectly.

## The Defence of Poesy (5 Excerpts)

[ *The Poet, Poetry* ]

\*\*\*Since the authors of most of our sciences were the Romans, and before them the Greeks, let us a little stand upon their authorities, but even so far as to see what names they have given unto this now scorned skill.<sup>1</sup>

Among the Romans a poet was called *vates*, which is as much as a diviner, foreseer, or prophet, as by his conjoined words *vaticinium* and *vaticinari*<sup>2</sup> is manifest: so heavenly a title did that excellent people bestow upon this heart-ravishing knowledge. And so far were they carried into the admiration thereof, that they thought in the chanceable hitting upon any such verses great foretokens of their following fortunes were placed. Whereupon grew the word of *Sortes Virgilianae*,<sup>3</sup> when by sudden opening Virgil's book they lighted upon any verse of his making, whereof the histories of the emperors' lives are full: as of Albinus,<sup>4</sup> the governor of our island, who in his childhood met with this verse.

Anna amens capio nec sat rationis in armis<sup>5</sup>

and in his age performed it. Which, although it were a very vain and

godless superstition, as also it was to think spirits were commanded by such verses — whereupon this word charms, derived of *carmina*,<sup>6</sup> cometh — so yet serveth it to show the great reverence those wits were held in; and altogether not without ground, since both the oracles of Delphos and Sibylla's prophecies,<sup>7</sup> were wholly delivered in verses. For that same exquisite observing of number and measure in the words, and that high flying liberty of conceit<sup>8</sup> proper to the poet, did seem to have some divine force in it.

And may not I presume a little further, to show the reasonableness of this word *vates*, and say that the holy David's<sup>9</sup> Psalms are a divine poem? If I do, I shall not do it without the testimony of great learned men, both ancient and modern. But even the name of Psalms will speak for me, which being interpreted, is nothing but songs; then that it is fully written in metre, as all learned hebricians agree, although the rules be not yet fully found;<sup>10</sup> lastly and principally, his handling his prophecy, which is merely<sup>11</sup> poetical: for what else is the awaking his musical instruments, the often and free changing of persons, his notable *prosopopoeias*,<sup>12</sup> when he maketh you, as it were, see God coming in His majesty, his telling of the beasts' joyfulness and hills leaping, but a heavenly poesy, wherein almost<sup>13</sup> he sheweth himself a passionate lover of that unspeakable and everlasting beauty to be seen by the eyes of the mind, only cleared by faith? But truly now having named him, I fear me I seem to profane that holy name, applying it to poetry, which is among us thrown down to so ridiculous an estimation. But they that with quiet judgements will look a little deeper into it, shall find the end and working of it such as, being rightly applied, deserveth not to be scourged out of the Church of God.

But now let us see how the Greeks named it, and how they deemed of it. The Greeks called him a "poet", which name hath, as the most excellent, gone through other languages. It cometh of this word *poiein*,

which is, to make: wherein, I know not whether by luck or wisdom, we Englishmen have met with<sup>14</sup> the Greeks in calling him a maker: which name, how high and incomparable a title it is, I had rather were known by marking the scope of other sciences than by any partial allegation.

There is no art delivered to mankind that hath not the works of nature for his principal object, without which they<sup>15</sup> could not consist, and on which they so depend, as they become actors and players, as it were, of what nature will have set forth. So doth the astronomer look upon the stars, and, by that he seeth, set down what order nature hath taken therein. So doth the geometrician and arithmetician in their diverse sorts of quantities. So doth the musicians in time tell you which by nature agree,<sup>16</sup> which not. The natural philosopher thereon hath his name, and the moral philosopher standeth upon the natural virtues, vices, or passions of man; and follow nature (saith he) therein, and thou shalt not err. The lawyer saith what men have determined; the historian what men have done. The grammarian speaketh only of the rules of speech; and the rhetorician and logician, considering what in nature will soonest prove and persuade, thereon give artificial rules, which still are compassed within the circle of a question according to the proposed matter.<sup>17</sup> The physician weigheth the nature of man's body, and the nature of things helpful or hurtful unto it. And the metaphysic, though it be in the second and abstract notions, and therefore be counted supernatural, yet doth he indeed build upon the depth of nature. Only the poet disdaineth to be tied to any such subjection, lifted up with the vigour of his own invention, doth grow in effect another nature, in making things either better than nature bringeth forth, or, quite anew, forms such as never were in nature, as the Heroes, Demigods, Cyclops, Chimeras, Furies,<sup>18</sup> and such like: so as he goeth hand in hand with nature, not enclosed within the narrow warrant of her gifts, but freely ranging only within the zodiac of his own

wit. Nature never set forth the earth in so rich tapestry as divers poets have done; neither with so pleasant rivers, fruitful trees, sweet-smelling flowers, nor whatsoever else may make the too much loved earth more lovely. Her world is brazen, the poets only deliver a golden.

But let those things alone, and go to man — for whom as the other things are, so it seemeth in him her uttermost cunning is employed — and know whether she have brought forth so true a lover as Theagenes, so constant a friend as Pylades, so valiant a man as Orlando, so right a prince as Xenophon's Cyrus,<sup>19</sup> so excellent a man every way as Virgil's Aeneas. Neither let this be jestingly conceived, because the works of the one be essential, the other in imitation or fiction,<sup>20</sup> for any understanding knoweth the skill of each artificer standeth in that *idea* or fore-conceit<sup>21</sup> of the work, and not in the work itself. And that the poet hath that *idea* is manifest, by delivering them forth in such excellency as he had imagined them. Which delivering forth also is not wholly imaginative, as we are wont to say by them that build castles in the air; but so far substantially it worketh, not only to make a Cyrus, which had been but a particular excellency as nature might have done, but to bestow a Cyrus upon the world to make many Cyruses, if they will learn aright why and how that maker made him.

Neither let it be deemed too saucy a comparison to balance the highest point of man's wit with the efficacy of nature; but rather give right honour to the heavenly Maker of that maker, who having made man to His own likeness, set him beyond and over all the works of that second nature;<sup>22</sup> which in nothing he showeth so much as in poetry, when with the force of a divine breath<sup>23</sup> he bringeth things forth surpassing her doings — with no small arguments to the credulous of that first accursed fall of Adam, since our erected wit maketh us know what perfection is, and yet our infected will<sup>24</sup> keepeth us from reaching unto it. But these arguments



will by few be understood, and by fewer granted. This much (I hope) will be given me, that the Greeks with some probability of reason gave him the name above all names of learning.

Now let us go to a more ordinary opening<sup>25</sup> of him, that the truth may be the more palpable: and so I hope, though we get not so unmatched a praise as the etymology of his names will grant, yet his very description, which no man will deny, shall not justly be barred from a principal commendation.

Poesy therefore is an art of imitation, for so Aristotle termeth it in the word *mimesis* — that is to say, a representing, counterfeiting, or figuring forth — to speak metaphorically, a speaking picture — with this end, to teach and delight.

### [ *Three Kinds of Mimetic Poets* ]

Of this have been three general kinds. The chief, both in antiquity and excellency, were they that did imitate the unconceivable excellencies of God. Such were David in his Psalms; Solomon in his Song of Songs, in his Ecclesiastes, and Proverbs; Moses and Deborah in their Hymns; and the writer of Job: which, beside other, the learned Emanuel, Tremellius and Franciscus Junius do entitle the poetical part of the Scripture. Against these none will speak that hath the Holy Ghost in due holy reverence. (In this kind, though in a full wrong divinity, were Orpheus, Amphion, Homer in his hymns, and many other, both Greeks and Romans.) And this poesy must be used by whosoever will follow St. James's counsel in singing psalms when they are merry, and I know is used with the fruit of comfort by some, when, in sorrowful pangs of their death-bringing sins, they find the consolation of the never-leaving goodness.

The second kind is of them that deal with matters philosophical, either moral, as Tyrtæus, Phocylides, Cato,<sup>26</sup> or natural, as Lucretius and