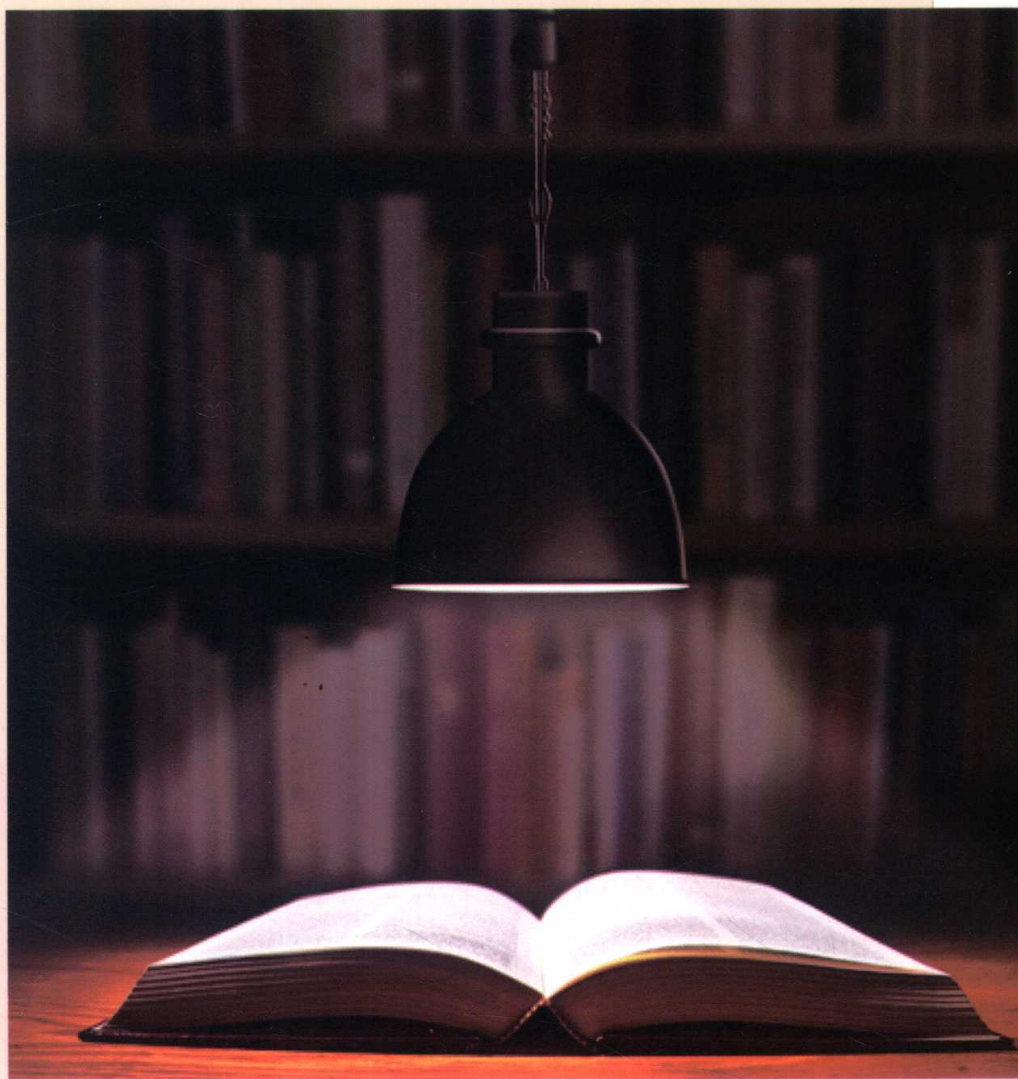


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现代传记研究



Journal of Modern Life Writing Studies

上海交通大学传记中心主办
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“传记工作坊：作者、学者和读者的对话”侧记... 邵怡



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卷首语

传记（life writing）是人类的纪念碑。文化的起源中就包含着传记的因素，记载孔子言行的《论语》、柏拉图的苏格拉底回忆录和四福音书为传记树立了不朽的经典。其他文学和文化的文本形式，大都随着时代的变迁而消亡，成为历史的陈迹，只有传记以顽强的生命力绵延不绝；到了 21 世纪更是超过曾经盛极一时的小说，成为文化文本中的最大类别。传统的他传、自传、回忆录、书信、日记、游记等继续繁荣，新兴的口述历史、群体传记又异军突起。传记还超越了文字的媒介，同电影、电视以及互联网和自媒体结缘，开拓出广阔的新空间，拥有难以计量的读者。越来越多的人为自己、为亲爱者写作传记，以保留一份纪念。21 世纪是属于传记的时代。

传记的发展，提出了许许多多的问题，需要研究和讨论；本刊是中国境内第一个专门研究传记的刊物，创办本刊的目的就是提供一个发表和交流的园地，为中国传记的发展聊尽绵薄之力。

在一个全球化的时代，《现代传记研究》是一个开放性的刊物。它向中外传记界开放，它发表对各种传记类型的问题，包括历史的、现实的和理论的问题，所进行的不同角度的研究和探讨；它鼓励和欢迎专家、作者和读者之间的交流和互动；它提倡视角和方法与时俱进、不断创新，同时也倡导严谨、求实的文风。它的目的只有一个，促进传记学术的繁荣，推动传记的发展。

办好一份刊物是一件艰苦的事，我们会不断学习、不断反思、不断改善以求进步。我们也吁求国内外传记界的朋友们、传记爱好者的支持，你们的关注和参与，你们的能力和智慧，是办好这份刊物最有力的保证，期待着你们！

《现代传记研究》编辑部

Editor's Note

As a monument to honor human beings, life writing has permeated culture since its origin. *Analects of Confucius* by Confucius, Plato's *Apology of Socrates*, and *The Four Gospels* are immortal classics in the history of life writing. Despite the fact that many genres of literature and culture perish over time, life writing has persisted in a tenacious manner, and the twenty-first century is witnessing a golden age of life writing, which even surpasses the novel, the once-dominating genre. Life writing now is among the most esteemed of cultural texts. Such traditional forms as biography, autobiography, memoirs, letters, diary and travel writing still maintain prominence and the emerging oral history and collective lives demonstrate great momentum. Simultaneously, life writing, having crossed the border of textual medium into the domain of movies, TV, Internet and We Media, claims an ever new and extensive space with the potential for innumerable readers. An increasing number of people have taken to life writing for themselves or for their loved ones, aspiring to erect an everlasting monument. In brief, the twenty-first century is an era of life writing.

Life writing as a genre of discourse has posed a great number of questions, requiring energies devoted to deeper studies and thorough scholarly discussions. The *Journal of Modern Life Writing Studies* takes the initiative in China as the first journal exclusively devoted to life writing studies. It aims to make a distinctive contribution to the development of Chinese life writing by providing a forum for publication and exchange of views in scholarship.

In the context of globalization, the *Journal of Modern Life Writing Studies* is an open journal, accessible to the life writing community home and abroad, publishing research and explorations on all kinds of life writing issues (historical, practical and theoretical) from various perspectives, encouraging and welcoming communication and interaction among scholars, authors and readers, and highlighting innovative perspectives and methodologies as well as rigorous and realistic style. Our over-arching commitment is to facilitate the development of life writing and to bring it to a new level of excellence.

A full-fledged journal requires arduous and painstaking efforts. We pledge to consistently aim for progress through consistent learning, reflection, and improvement. We also appeal to dear friends in the life writing community at home and abroad and devotees of life writing for your support, attention and participation. Your talents and wisdom are the most powerful assurance of our success. We are looking forward to your help!

The Editorial Board of *Journal of Modern Life Writing Studies*

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The Biographer's Art: An Interview with Richard Holmes

Tang Xiumin

Interviewee: Richard Holmes was the first Professor of Biographical Studies at the University of East Anglia, 2001–2007. He is a Fellow of the British Academy, and an Honorary Fellow of Churchill College, Cambridge. He is the author of *Footsteps: Adventures of a Romantic Biographer*, and biographies of Shelley, Coleridge and young Dr Johnson. His study of scientists and poets *The Age of Wonder* won the Royal Society Prize for Science Books (UK) and the National Book Critics Circle Award for Nonfiction(USA). He has also written about the early balloonists in *Falling Upwards*, which was one of *Time* magazine's Top Ten Non-Fiction Books of 2013. His most recent book is *This Long Pursuit*, a study of his biographical methods and teaching. In 2018 he won the BIO Award(USA) for sustained achievement in Biography.

Interviewer: Tang Xiumin, Professor of English, is Adjunct Fellow at SJTU Center for Life Writing, Editor on the *Journal of Modern Life Writing Studies*, and Deputy Secretary General of the Biography Society of China. She is the author of *Lytton Strachey and "the New Biography": A Historical-Cultural Study*(2010) and the major author of *A History of British Biography* (2012). She is currently working on a critical book on biography.

标题: 传记家的艺术: 理查德·霍姆斯访谈

受访者: 理查德·霍姆斯, 英国东安格利亚大学首位传记学教授(2001—2007)、英国国家学术院院士、英国剑桥大学丘吉尔学院荣誉院士。著有《足迹——浪漫主义传记家历险记》, 写过雪莱、科勒律治、约翰生等人的传记。他的《好奇年代》是为科学家与诗人撰写的群传, 荣获英国皇家学会科学图书奖和美国国家图书书评奖(非虚构类)。科学家传记《上穷碧落》为美国《时代周刊》杂志评选的2013年度“非虚构图书十佳”之一。近作《漫长的探寻》探讨了作者的传记方法与传记教学。2018年因在传记领域持

续不断的成就，荣获（美国）国际传记家组织大奖。

采访者：唐岫敏，英语教授，《现代传记研究》编辑，上海交通大学传记中心兼职研究员，中国传记文学学会副秘书长。著有《斯特拉奇与“新传记”》（2010）、以第一作者合著《英国传记发展史》（2012）。

In China, Richard Holmes is renowned among scholars of life writing studies and some scientists. In his monumental study *A Modern Poetics of Biography* (2009) Yang Zhengrun supports his proposition with quotes from Richard Holmes' *Footsteps: Adventures of a Romantic Biographer* (1996) and *Shelley: The Pursuit* (2003). Sun Yongbin, a Chinese Samuel Johnson scholar, cites Holmes's *Dr. Johnson and Mr. Savage* (1993) in his research, such as "Johnson's Subjectivity in *Life of Savage*" [*Foreign Literature Studies* 4 (2008)]. Tang Xiumin's study of Holmes appears in *A History of British Biography* (Shanghai Foreign Language Education Press, 2012). Bao Yongning, the translator, has produced Chinese versions of Holmes's *The Age of Wonder* (The Science and Technology Publishing House of Hunan Province, China, 2012) and *Falling Upwards* (Beijing SDX Joint Publishing, 2018). At present Li Kaiping is translating Holmes' *Shelley: The Pursuit* which will be published by Guangxi Normal University Press, China. Conducted in November 2018, the following email interview displays Richard Holmes's views on the various issues concerning the art of biography, such as translation, self-narrative, "objective" narration, literary awards, and etc..

英国著名传记作家理查德·霍姆斯在中国传记研究学者和一些科学家中享有盛誉。著名传记研究专家杨正润先生在其扛鼎之作《现代传记学》（南京大学出版社，2009年）中，多处引用霍姆斯的《足迹——浪漫主义传记家历险记》（1996年）和《雪莱传——求索》（2003年）论证其观点。约翰生研究专家孙勇彬教授在论文《论约翰生在〈塞维奇传〉中的主体性》（《外国文学研究》，2008年第4期）中，也引用过霍姆斯的《约翰生博士与塞维奇先生》（1993年）。唐岫敏教授在《英国传记发展史》（上海外语教育出版社，2012年）中专门研究过霍姆斯。霍姆斯的《好奇年代》（湖南科学技术出版社，2012年）与《上穷碧落》（生

活·读书·新知三联书店，2018年）由暴永宁先生先后翻译成中文。目前，李凯平博士正在翻译霍姆斯的《雪莱传——求索》，将由广西师范大学出版社出版。

本次电邮采访日期为2018年11月。访谈展现了霍姆斯对诸多传记艺术问题的看法，例如翻译、自我叙事、“客观”叙述、文学奖与传记发展等。

Tang Xiumin(TX): *Prof. Richard Holmes, I am so glad that you reminded me in the email that two of your science biographies have the Chinese versions. The two Chinese translations are works by one translator just as their originals by one biographer. This obviously guarantees the finished work with the same style. As the author, what do you think of translations of biography? What are the essentials for a translated biography, do you think?*

Richard Holmes(RH): The great challenge for a translator of biography is not so much the basic text (as in a novel), but to find a way of rendering the passages of quotations *within* the text. These quotations or citations will be stylistically different from the biographer's main contemporary narrative—for example in *The Age of Wonder* excerpts of 18th century scientific prose by Herschel, or intimate 19th century letters by Keats, or Gothic fiction by Mary Shelley, pieces of actual poetry by Coleridge or Byron. The translator must find a convincing way of showing to the reader all these various historical styles.

TX: *As a biographer, you have published a trilogy of biographical reflections, summarizing and rationalizing your practice in the field. This makes me wonder what your attitude towards theories of biography is. You know quite a few biographers don't like theories. What about you? Do theories help your life writing?*

RH: In my long drawn-out trilogy written over thirty years—*Footsteps* (1985), *Sidetracks* (2000), and *This Long Pursuit* (2016)—I am mainly concerned with my own practical experience as a biographer—my travels, my moments of discovery, my mistakes and misconceptions, my anecdotes and adventures, and above all my individual portraits and “parables”. However, when I began teaching biography at the University of East Anglia in 2001 as a MA degree, I found that the history of biography as a form in Western Literature—beginning with Plutarch—lead naturally to the discussion of the various theories of biography as they had developed over time; the changing views on the nature of truth-telling;

and the conception of the private/public self. So for example Plutarch's views on these theoretical questions are different from Dr Johnson's or Elizabeth Gaskell's or Lytton Strachey's or Michael Holroyd's. It also led naturally to "comparative biography", that is the study of a series of different biographies of the same subject, written over time—for example eight biographies of the feminist Mary Wollstonecraft from William Godwin's in 1798 to Claire Tomalin's in 1976—and the different interpretations and theoretical assumptions they displayed. Much of this is described in my chapter "Teaching" in *This Long Pursuit*. There have also been many new books which have popularized biographical theory in the last ten years by biographers themselves—for example by Nigel Hamilton (2008), Hermione Lee (2009), James Atlas (2017), and Hans Renders (2018).

TX: *In a newspaper review, you are described as a biographer that does not mind being told that you have written "a rather old-fashioned book".^① How do you regard criticism of your biography or biographical reflections?*

RH: I think all reviews of biography are helpful, whether critical or not, because they add to the general understanding of the form which is currently changing so fast, both in style and subject matter. I remember a very long, academic review of my two Coleridge biographies by Hermione Lee in the *London Review of Books* (1999), which began very fiercely but turned out to be one of the best discussions of contemporary literary biography in English that I have ever read. Actually I have been very lucky with reviews all my life, so to have my tenth book described as "rather old fashioned" at the age of 72, is quite reassuring if a bit anodyne. More lively disagreement might have been welcome.

TX: *When you commented on the French romantic [painter] Félix Nadar's self portrait you stated that "[N]ever trust a biographer on the subject of himself."^② Could you elaborate on your remark?*

RH: This was partly meant as an ironic joke, at my own expense! It was provoked by Nadar's wonderful romantic photograph of himself (a photograph not a painting) made in his own Paris photographic studio in about 1854. He carefully presents himself with the intense, wild, passionate appearance of some unworldly French poet, when in fact he was a very brilliant and businesslike media-man, a cartoonist, a professional photographer, a pioneer balloonist, and a publicity expert. (His real name was Felix Tournachon—the name "Nadar" was his own publicity invention and a hugely successful business "logo".) The joke is that the portrait photographer was originally thought to give the most objective, truthful and realistic image possible of his