

<<英国经典诗歌阅读与欣赏>>

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前言

对于诗歌，人们往往感到高深莫测，望而却步。

然而，本书将消除人们的疑虑和畏惧，并引导人们在济慈所说的诗歌的“黄金国度”里畅游，证明诗歌并非想象的那样艰涩费解，相反，它将给人们带来无比的快乐。

本书介绍17、18世纪英国主要诗人和他们的某些代表作品。

全书选择了这两个世纪的十五位诗人，包括多恩、琼生、弥尔顿和德莱顿等七位17世纪诗人，以及斯威夫特、蒲柏、约翰逊和彭斯等八位18世纪诗人，细致地赏析诗歌六十余首，其中主要是短诗，但也有某些长诗的名段。

应当提及的是，在现代以前，英国诗歌出现过两个高潮，一个是伊丽莎白时代以莎士比亚为代表的鼎盛期，另一个是19世纪前三十年以浪漫主义诗人为代表的鼎盛期。

显然，本书涉及从多恩直到彭斯的众多诗人，他们上承莎士比亚，下启华兹华斯，恰巧处于上述两个高潮之间。

那么，为什么要选择两个高潮之间的诗人及其作品？

首先，在17世纪上半叶，以多恩为代表的玄学派诗人占有主导地位。

多恩既写世俗爱情诗，又写宗教抒情诗。

他表现了一种反叛伊丽莎白时代“甜蜜”抒情诗的倾向。

他标新立异，从科学和哲学等领域摄取意象，以“圆规”之类的奇思妙喻著称。

他虽常用哲学思辨的方式，诗中充满障论和夸张，但玄学派诗歌也并不总是带有说理辩论色彩的。

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内容概要

The poetry produced by the British poets of the 17th and 18th centuries is considered to be among the best ever written. But many general readers feel intimidated by the language or structure of the poetry, and so tend to shy away from enjoying these poets and their works. In *The Pleasure of Poetry*, Nelson takes readers on a tour of the major works and figures of 17th- and 18th-century British poetry, explaining themes, devices, styles, language, rhythm, sound, tone, imagery, tone, and meaning. Beginning each chapter with a sketch of the poet's life and career, the author then looks at five or six representative works, helping readers understand and appreciate the beauty of poetry itself. From Donne and Jonson, to Pope, Swift, and Burns, the book offers excerpts of the poetry these artists crafted, and carefully examines the various attributes that have helped to establish them as some of the greatest of all time. Writing in clear, accessible language, Nelson also introduces general poetry terms to the novice, providing examples and explanations where necessary. Readers will no longer feel intimidated by "difficult poetry." Instead, they will walk away with the tools they need to read, understand, and appreciate these titans of British letters.

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书籍目录

1. Introduction to Reading Poetry . 2. John Donne (1572-1631): Poet of Secular and Sacred Love 3. Ben Jonson (1572-1637): Elegist, Satirist, and Moralist 4. Robert Herrick (1591-1634): Poet of Time, Love, and Delight 5. George Herbert (1593-1633): Poet and Priest 6. John Milton (1608-1674): Poet of English Puritanism 7. Andrew Marvell (1621-1678): Pastoral Poet of Time and History 8. John Dryden (1631-1700): Poet of the Restoration .. 9. Jonathan Swift (1667-1745): Satirist, Preacher, and Lover 10. Alexander Pope (1688-1744): Satirist and Moralist 11. Samuel Johnson (1709-1784): Moralist and Satirist 12. Four Eighteenth-Century Poets: Finch, Gray, Goldsmith, and Cowper 13. Robert Burns(1759-1796): Singer, Satirist, and Storyteller Epilogue Further Reading Index

章节摘录

Our next poet is generally considered to be one of the finest religious poets in the English language. George Herbert was born into a prominent Welsh family whose service to English royalty dated back to the Middle Ages. His father Richard died when George was only 4 years old, but his mother, Magdalen Newport, raised their ten children (seven sons, three daughters) in stalwart fashion, practically every one of them achieving notable status in their lives. George was the fifth of the seven sons, educated first at home by tutors, then at Westminster School, and finally at Trinity College, Cambridge University, where he distinguished himself as a Latin and Greek scholar. He became a fellow of Trinity, then a Reader in Rhetoric; in 1620 he was elected Public Orator of the University, a prominent position for a young man. Although he had long been interested in serving God in his life, at this point in his career he turned more toward public service instead of the Church. He was elected to Parliament first in 1624, and then again in 1625, but after the death of King James in that year, along with that of several of his friends and his mother in 1627, Herbert returned to his original idea and accepted ordination first as a deacon and in 1630 as a priest in the Church of England. He had married Jane Danvers in the preceding year and was given a small parish in Wiltshire, near Salisbury and its striking cathedral, where he would occasionally walk to play his lute with clerical friends and enjoy the beautiful church music. In the short time he had to live, Herbert cared for his flock, composed poetry, and wrote a book about the duties of a country priest. He appears to have found his calling in serving the humble people of his parish.

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