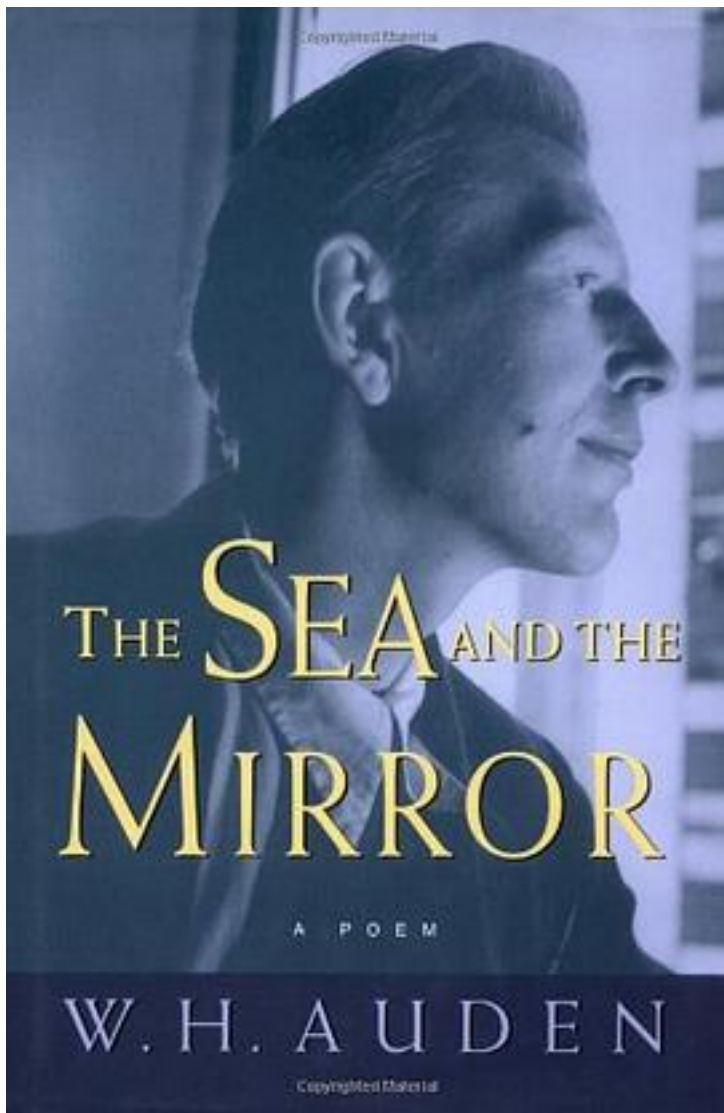


The Sea and the Mirror



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著者:W. H. Auden

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Written in the midst of World War II after its author emigrated to America, "The Sea and the Mirror" is not merely a great poem but ranks as one of the most profound interpretations of Shakespeare's final play in the twentieth century. As W. H. Auden told friends, it is "really about the Christian conception of art" and it is "my Ars Poetica, in the same way I believe "The Tempest" to be Shakespeare's." This is the first critical edition. Arthur Kirsch's introduction and notes make the poem newly accessible to readers of Auden, readers of Shakespeare, and all those interested in the relation of life and literature - those two classic themes alluded to in its title. The poem begins in a theater after a performance of "The Tempest" has ended. It includes a moving speech in verse by Prospero bidding farewell to Ariel, a section in which the supporting characters speak in a dazzling variety of verse forms about their experiences on the island, and an extravagantly inventive section in prose that sees the uncivilized Caliban address the audience on art - an unalloyed example of what Auden's friend Oliver Sachs has called his "wild, extraordinary and demonic imagination." Besides annotating Auden's allusions and sources (in notes after the text), Kirsch provides extensive quotations from his manuscript drafts, permitting the reader to follow the poem's genesis in Auden's imagination. This book, which incorporates for the first time previously ignored corrections that Auden made on the galleys of the first edition, also provides an unusual opportunity to see the effect of one literary genius upon another.

作者介绍:

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标签

外国文学

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作品

W.H.Auden

评论

刚好买了本Tempest, 一起读

S: A defense for imagination. C: Imagination is beyond good and evil. E: It's not sinful of Eve to imagine the possibility of being as a God knowing good and evil. Her sin lays in desiring to realize that possibility. Her desire did not come from her imagination but incapability of distinguishing between permitted and forbidden possibilities.

因为The Tempest及A Tempest读 作者特别设置了导演对观众说的preface 以及在第二章每个配角轮番上场时增加了Antonio在每个人说完后一改原著中稍显懦弱形象而直指Prospero的一段段话 亮点还在于其他诗体的运用 如sonnet, sestina, villanella等等 后半部分还增加了Ariel对Caliban的话 而原著中连Ariel知不知道Caliban的存在都存疑 很有趣

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书评

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