Part 1

English Renaissance 英国文艺复兴

The English Renaissance was a cultural and artistic movement in England dating from the late 15th and early 16th centuries to the early 17th century. It is associated with the pan-European Renaissance that is usually regarded as beginning in Italy in the late 14th century. Renaissance is a French term meaning "rebirth". The period is characterized by a rebirth among English elite of classical learning, a rediscovery of ancient Greek and Roman authors, and a recovery of the ancient Greek spirit of scientific inquiry. (Compare the Renaissance of the 12th century and the rediscovery then of Aristotle.) The period is also characterized by widespread religious wars, geographical discovery and colonization, and major reforms of state. In terms of culture, it is important to remember that not everyone was similarly affected by the Renaissance: illiterate, beer-swilling shepherds did not suddenly take up a study of Aristotelian metaphysics. Nevertheless, the period marks the high water mark of English literary accomplishment. It is the age of William Shakespeare, John Milton, John Donne, and Katherine Philips. Queen Elizabeth I was fluent in classical Greek, wrote poems in Latin hexameter, and produced beautifully polished English prose.

English Literature of Renaissance (文艺复兴时期的英国文学)

England had a strong tradition of literature in the English vernacular, which gradually increased as English use of the printing press became common by the mid 16th century. By the time of Elizabethan literature a vigorous literary culture in both drama and poetry included poets such as Edmund Spenser, whose verse epic *The Faerie Queene* (仙后) did not become a dominating influence on English literature in the way that some foreign equivalents did for their countries. Instead the lyrics of William Shakespeare, Thomas Wyatt and others, typically circulating in manuscript form for some time before they were published, and above all the plays of English Renaissance theatre, were the outstanding legacy of the period.

The English theatre scene, which performed both for the court and nobility in private performances, and a very wide public in the theatres, was the most crowded in Europe, with a host of other playwrights as well as the giant figures of Christopher Marlowe, Shakespeare and Ben Jonson. Elizabeth herself was a product of Renaissance humanism trained by Roger Ascham, and wrote occasional poems such as *On Monsieur's Departure* at critical moments of her life. Philosophers and intellectuals included Thomas More and Francis Bacon. All the 16th century Tudor monarchs were highly educated, as was much of the nobility, and Italian literature had a considerable following, providing the sources for many of Shakespeare's plays. English thought advanced towards modern science with the Baconian Method, a forerunner of the Scientific Method. The language of the *Book of Common Prayer*, first published in 1549, and at the end of the period the **Authorized Version** ("King James Version" to Americans) of the Bible (1611) had enduring impacts on the English consciousness.

English Poetry of the Renaissance (文艺复兴时期的英国诗歌)

In English poetry, the early years of the Renaissance were those of experiment in one direction or another, as suggested by the poetry of Italy and France and, of course, Greek and Latin. By imitating and introducing other countries's poem into England, they reformed foreign poetic genre into a new one. During the Renaissance epoch, poetry reached its pinnacle. At that time, England was called as "a nest of singing bird".

A most important lyric genre in the 16th century was the sonnet, which reached the height of its vogue in the 1590s. Its conventions were established by Petrarch, carried on by his numerous imitators in Italy and France, and introduced into England by Sir Thomas Wyatt and Philip Sidney in the reign of Henry VIII. Italian sonnet (or Petrarchan sonnet 意大利彼特拉克体十四行诗) is a 14-line poem in iambic pentameter, in three principal rhyming patterns, which is composed of an eight-line octave and a six-line sestet. Thus, an Italian sonnet may state a problem in the octave and present a solution in its sestet. William Shakespeare is one of the most remarkable poets the world has ever known. Among his 154 sonnets, with 3 exceptions (99, 126 and 154) Shakespeare writes his sonnet in the popular English form, first developed by Henry Howard, of three quatrains and a couplet, so, it is called English sonnet (or Shakespearean sonnet 莎士比亚十四行诗), which is composed of three quatrains and a concluding couplet, rhyme scheme is abab cdcd efef gg. So, it usually introduces a subject in the first quatrain, expands and develops in the second and third quatrain, and concludes something about it in the final couplet.

Generally, Renaissance poets would place epic at the pinnacle of their genre system, and pastoral poems at the base. And in 16th century England the only real success in the epic is Spenser's

Faerie Queen, which is properly speaking, a romantic epic, in that it draws more heavily upon the conventions of the romantic Italian epics of Aristo and Tasso (亚里士多德和塔索蒂诗学) than upon the classic epics. Spenser influenced many of the poets who followed, including John Milton, Percy Shelly, John Keats, Lord Byron and Lord Tennyson. The excellence of *The Faerie Queen* lies in the complicity and depth of Spenser's moral vision and in the Spenserian stanza, which consists of nine lines, eight of iambic pentameter followed by one of iambic hexameter, rhyming (abab bcbc c), which Spenser invented for his masterpiece.

Poetry also has a great influence on dramas. During the Renaissance era, different lyric genres were used in the creation of dramas, and it became a commonplace at that epoch. We can find it easily on the works of the William Shakespeare and other writers.



Edmund Spenser

(埃德蒙·斯宾塞 1552-1599)

Edmund Spenser was born in East Smithfield, London, around the year 1552, though there is some ambiguity as to the exact date of his birth. As a young boy, he was educated in London at the Merchant Taylors' School and matriculated as a sizar at Pembroke College, Cambridge. While at Cambridge he became a friend of Gabriel Harvey and later consulted him, despite their differing views on poetry. In 1578 he became for a short time secretary to John Young, Bishop of Rochester. In 1579 he published *The Shepheardes Calender* (牧羊人日历 published in 1579), which dedicated to Sir Philip Sidney.

In July 1580 Spenser went to Ireland in service of the newly appointed Lord Deputy, Arthur Grey, 14th Baron Grey de Wilton. When Grey was recalled to England, he stayed on in Ireland, having acquired other official posts and lands in the Munster Plantation. In Ireland Spenser produced his poem collection "Amoretti (1595)", which consists of 89 short love lyrics to Elizabeth Boyle, his second wife, meanwhile in Ireland he brought out the his most famous work *The Faerie Queene* (1589, 1596), an allegory about a knight who goes out to kill dragons and monsters in order to rescue a young lady. During *The Faerie Queen's* inception, Spenser worked as a civil servant, in "relative seclusion from the political and literary events of his day" (Craig 520). As Spenser labored in solitude, *the Faerie Queen* manifested within his mind, blending his experiences into the content of his craft.

After writing *The Faire Queen*, he was successful enough to obtain a life pension of £50 a year from the Queen. He probably hoped to secure a place at court through his poetry, but his next significant publication boldly antagonized the queen's principal secretary, Lord Burghley, through its inclusion of the satirical *Mother Hubberd's Tale*. He returned to

Ireland. Later on, during the Nine Years War in 1598, Spenser was driven from his home by the native Irish forces of Aodh Ó Néill. His castle at Kilcolman was burned, and Ben Jonson (who may have had private information) asserted that one of his infant children died in the blaze.

In the year after being driven from his home, Spenser traveled to London, where he died aged forty-six. His coffin was carried to his grave in Westminster Abbey by other poets, who threw many pens and pieces of poetry into his grave with many tears.



A Gentle Knight was pricking on the plaine¹,
Y cladd in mightie armes and silver shielde,
Wherein old dints of deepe wounds did remaine,
The cruell markes of many a bloudy² fielde;
Yet armes till that time did he neuer wield:
His angry steede did chide his foming bitt,
As much disdayning to the curbe to yield:
Full jolly³ knight he seemd, and faire did sitt,
As one for knightly giusts [jousts] and fierce encounters fitt.

But on his brest⁴ a bloudie Crosse he bore,
The deare remembrance of his dying Lord,
For whose sweete sake that glorious badge he wore,
And dead as liuing euer him ador'd:
Upon his shield the like was also scor'd
For soueraine hope, which in his helpe he had:
Right faithfull true he was in deede and word,
But of his cheere did seeme too solemne sad;
Yet nothing did he dread, but euer was ydrad⁵.

Vpon a great aduenture he was bond,
That greatest Gloriana to him gaue,
That greatest Glorious Queene of Faerie lond,

To winne him worship, and her grace to haue, Which of all earthly things he most did craue; And euer as he rode, his hart did earne⁶
To proue his puissance in battell braue
Upon his foe, and his new force to learne;
Upon his foe, a Dragon horrible and stearne.

A louely Ladie rode him faire beside,
Upon a lowly Asse more white then snow,
Yet she much whiter, but the same did hide
Under a vele⁷, that wimpled ⁸ was full low,
And ouer all a blacke stole she did throw,
As one that only mournd: so was she sad,
And heauie sat upon her palfrey slow:
Seemed in heart some hidden care she had,
And by her in a line [on a lead] a milke white lambe she lad.

So pure and innocent, as that same lambe,
She was in life and euery vertuous lore,
And by descent from Royall lynage came
Of ancient Kings and Queenes, that had of yore
Their scepters stretcht from East to Westerne shore,
And all the world in their subjection held;
Till that infernall feend [infernal fiend] with foule uprore
Forwasted all their land, and them expeld:
Whom to auenge, she had this Knight from far compeld



The Faerie Queen, the first great epic poem in the English language, a long and complex allegory with many difficulties of allusion and interpretation, describes the allegorical presentation of virtues through Arthurian knights in the mythical "Fairland". It's planned to outline 24 books: 12 based each on a different knight who exemplified one of 12 "private virtues", and a possible 12 more centered on King Arthur displaying 12 "public virtues". Spenser names Aristotle as his source

for these virtues. In addition to these virtues, Spenser thinks that Arthur represents the virtue of Magnificence, which ("according to Aristotle and the rest") is "the perfection of all the rest, and contained in it them all"; and that the Faerie Queen herself represents Glory (hence her name, Gloriana). The unfinished seventh book (the Cantos of Mutability), appears to have represented the virtue of "constancy."

- 1. pricking on the plaine: cantering or riding quickly on the plain
- 2. bloudy: bloody
- 3. jolly: courageous
- 4. on his brest: on his breast
- 5. ydrad: dreaded
- 6. earne: yearn
- 7. under a vele: under a veil
- 8. wimpled: folded
- 9. compeld: summoned

Appreciation:

1. Structure

The Faerie Queene was written in **Spenserian Stanza** (斯宾塞诗行), which was created specifically for *The Faerie Queene*. In this style, there are nine iambic (抑扬格) lines—the first eight of them five footed (五音部) and the ninth a hexameter (六音部)—which form "interlocking quatrains and a final couplet (双行体)" (McCabe 203). The rhyme pattern is ABABBCBCC. Each book of *The Faerie Queene* contains twelve cantos, each canto having forty-eight stanzas: this means that each book has over 6,000 lines (McCabe 203). Over 2000 stanzas were written for the 1590 Faerie Queene (McCabe 203).

2. Analysis

Within his poem, Spenser explores human consciousness and conflict, relating to a variety of genres including 16th century Arthurian literature (Craig 522). The Faerie Queen was influenced strongly by Italian works, much like many other works in England were at that time. The Faerie Queen drew heavily on Ariosto and Tasso (Healy 95). The first three books of The Faerie Queen operate as a unit, representing the entire cycle from the fall of Troy to the reign of Elizabeth (Craig 522). Utilizing in medias res, Spenser introduces his historical narrative at three different intervals, using chronicle, civil conversation, and prophecy as its occasions (Craig 522). Despite historical accuracies within his text, Spenser is careful to label himself a poet historical as

opposed to a historiographer. Spenser notes this differentiation in his letter to Raleigh, noting "a Historiographer discourse of affairs orderly as they were done...but a Poet thrusts into the midst... and makes a pleasing Analysis of all" (Craig 523). Spenser's characters embody Elizabethan values, highlighting political and aesthetic associations of Tudor Arthurian tradition in order to bring his work to life. While studying The Faerie Queen, it is apparent Spenser respected British History and "contemporary culture confirmed his attitude" (Craig 523). At the same time, however, Spenser's literary freedom demonstrates that he was "working in the realm of mythopoeic (创造神话的) imagination rather than that of historical fact" (Craig 523). In fact, Spenser's Arthurian material serves as a subject of debate, intermediate between "legendary history and historical myth" offering him a range of "evocative tradition and freedom that historian's responsibilities preclude" (Craig 524). Concurrently, Spenser adopts the role of a skeptic, reflected in the method he handles the British History, which "extends to the verge of self-satire" (Craig 555).

3. Figure of Speech

Metaphor:

- 1) "Aristotle" implies the "virtue of Magnificence";
- 2) "The Faerie Queen" herself represents the "virtue of Glory"
- 3) Upon a lowly Asse more white then snow, yet she much white, "white" symbolizes her the "virtue of innocence and kindness"

参考译文:

仙后(节选)

一位高贵的骑士策马在平原上奔驰。 他身披坚厚的甲胄,手持盾牌, 上边有累累伤痕,

那是血腥的战场上留下的"残酷的痕迹" (cruell markes)。 尽管身披战甲,这位骑士从未亲临战场挥舞过兵刃, 他跨下的骏马愤怒的咆哮着,口吐白沫,虽套着嚼子, 但似乎并不愿对骑士惟命是从。 因为这位英勇的骑士端庄的坐于马上, 已做好了与敌相遇拚杀一场恶战到底的准备。

这位骑士胸前佩带着一个血红的十字架,

之所以佩带这个饰物 (badge), 那是对上帝缅怀的表示; 而且,不论生死,他都对上帝顶礼膜拜。 他的盾牌上边也同样有一个十字架, 那标志着他在上帝帮助下可以获得至高无上的希望。 因此,不论是行动上还是表达上,他都是一样忠诚真挚。 不过,他此时神情十分凝重, 他无所畏惧,赢得了别人对他的敬畏。

他将出发进行一次伟大的冒险, 这是仙国最为伟大的、高尚的女王 格劳瑞安娜 (Gloriana)命他做的, 既可以使他赢得荣誉,又可以使他得到仙后的恩宠, 而这是人世中所有的的东西中他最为渴望得到的。 他越是骑马前行,越是渴望 在战场上无畏的证明他压倒对手的力量, 体验他学得的新的竞技手段, 那是制服他的对手,可怕而又严酷的"恶龙"的手段。

在她身旁并行着一位娇美的女士, 她骑的驴子胜过纯洁的白雪, 而这位女士更为美白纯洁,但她的面部 却遮掩在面纱之下,而且有许多皱褶, 压的很低;她整个身体批裹着黑色长袍 (stole), 就像是一个悲痛欲绝的人。 她坐在低矮的驴子上,面带悲伤,心情沉重,缓缓向前行进, 似乎心中隐藏着什么焦虑, 她旁边是一只奶白色的羊羔,她用一条皮带牵着。

> 她纯洁天真、如同那只羊羔 (耶稣), 她的祖先是古代的国王王后, 所以属贵族血统。

而在古代,她祖先的权力范围从东岸延伸到西岸,整个世界都处于他们的统治之下,俯首听命 (subjection),直到那个凶残的恶魔 (=infernall feend)以邪恶肮脏的暴乱 (foule uprore) 摧毀了他们的王国,并将他们驱逐。

为了复仇,她才从远方把这位骑士召来。

Study and Discussion:

- 1. What's the definition of Spenser's Stanza?
- 2. What is the purpose for Spenser to write this long poem?



Lyke as a ship that through the Ocean wyde, ²
By conduct of ³some star doth ⁴ make her way,
Whenas a storme hath dimd her trusty guyde, ⁴
Out of her course doth wander far astray:
So I whose star, that wont ⁵ with her bright ray
Me to direct, with cloudes is overcast, ⁶
Doe⁷ wander now in darknesse and dismay,
Through hidden perils round about me plast ⁸
Yet hope I well, that when this storme is past
My Helice the lodestarof my lyfe ⁹
Will shine again, and looke on me at last,
With lovely light to cleare my cloudy grief.
Till then I wander carefull comfortlesse, ¹⁰
In secret sorrow and sad pensivenesse. ¹¹



- 1. This sonnet is chosen from "Amoretti" (little love poem) which sings the praise of the greatness of love, here the poet thinks love is just like a North Star, guiding the sailing ship in the ocean.
- 2. Lyke as: like; wyde: wide
- 3. by conduct of: guided by, under the guidance of
- 4. guyde: guide
- 5. wont: be accustomed to
- 6. whose star...with cloudes is overcast: whose star... is overcast with clouds
- 7. doe: do; doth: does
- 8. round about me plast: place round about me

- 9. Helice: North Star, the guiding star of sailors; the lodestar (北斗星) of my lyfe: the north star of my life
- 10. carefull comfortlesse: full of worries and discomfort
- 11. pensivenesse: pensiveness, deep thinking

Appreciation:

1. Structure

Sonnet 34 is a typical English sonnet. It consists of three quatrains followed by a couplet, and has the characteristic rhyme scheme: abab cdcd efef gg. The first two quatrains describe a situation, the third quatrain (ususally beginning with "but" or "Yet") changes the direction and the final couplet draws a conclusion, the final couplet can be understood as statement, restatement). The poem carries the meaning of an Italian or Petrarchan sonnet. Petrarchan sonnets typically discuss the love and beauty of a beloved, often an unattainable love, but not always.

2. Analysis

This sonnet is made when Spenser gives his interpretation of Petrarch's Rima 189, it later becomes Sonnet 34 of his Amoretti (a collection of poems written after his marriage to his second wife at the age of 56), Edmund Spenser is too much in love with his wife to swim in depression's deepest waters. He has lived long enough to know that things will turn around and that his love for his wife will bring joy to him again before long. He expresses his feelings through words and even through skillfully placed consonant sounds.

He compares the lady to the North Star (Helice or lodestar) and compares the lover to a boat. At the beginning a boat is sailing on a dark ocean, unfortunately there is a storm and the water and the sailings are seriously troubled, meanwhile there are dangerous rocks under water, posing a great threat to the voyage. The sky is cloudy and dark without moon or stars. In such circumstances, the boat is in urgent need of the North Star to point out the right direction and guide it through the storm.

The boat symbolizes the lover who badly needs the North Star (his lady) to guide him through a difficult period in his life. The third quatrain brings an optimistic tone and expresses the hope that this "storm" will pass and the lady will return to him in the end. "I" shall be wreathing in pains until "you" come and save me.

As a praise to the lady, the speaker places her in a higher position where she has power to solve his problems and save his life. As a traditional lover, he shows customary humility and looks up to his beloved with admiration and respect.

3. Figures of Speech

Metaphor (暗喻):

Lyke as a **ship** (line 1): The ship implies the poet, who is wandering in the confusion and pains of feeling.

Whenas a **storme** hath...(line 3): "The storm" the ship is battling symbolizes the depression that he is feeling. The combined metaphorical picture gives the reader the feeling that for some reason, he is bobbing like a cork, with no direction and no control.

Personification(拟人): **hidden** star: The star hidden in the storm that guides his way in more peaceful times, **he personifies in his** wife.

Alliteration(头韵): The alliteration is found throughout the poem gives audible lift and deflation that coincides with the poet's mood. In the first part of the poem, when he talks about feeling like a ship in a storm, he uses words like "darkness...dismay", "perils...plast" (7-8). The repeated "ds" and "ps" consonant sounds together create a deflating sound, like air escaping a balloon. the alliteration changes to a repeated "l" sound in words such as "Helice...lodestar...life.... look...last...lovely light...clear...cloudy". This repeated sound suggests the love that he feels, and gives a feeling that suggest lightness and hope.

参考译文:



如同一只船驶在茫茫的海面,凭靠某一颗星辰来为它导航,当风暴把它可靠的向导遮琦;当风暴把它可靠的向导遮荡:我的星辰也常常用它的航道飘荡:我的星辰也常常用它的亮彩,我在深深的黑暗和苦闷中暗礁。穿行于周围重重的险滩暗礁暴,我在深入,最终把我来取时,我那生命的北极耀,我那生命的北极耀,,将重放光芒,最终把我来取时,我忧心忡地徘徊,在这以前,我忧心忡忡地徘徊,在这以前,我忧心忡忡地徘徊,然思游说。(胡家峦译)

Study and Discussion:

- 1. What specifically do the "storm", "clouds", "hidden perils" symbolize? What may they refer to in the lover's life?
- **2.** The "Helice" or North Star comparison is a conventional figure of speech. Do you think it gives a fresh perspective to the poem's meaning?



Tone and Speaker (语气和诗人)

When we read a poem, we hear a voice speaking to us. The voice of a poem, like the voice of a person, usually has a tone. It may be affectionate or hostile; it may be sincere or ironic; it may be earnest or playful; it may be approving or critical or even sarcastic. Thus **the tone** of a poem refers to the implied attitude of the author toward his theme or his subject. For example, the following is A. E Housman's description of cherry trees:

The loveliest of trees, the cherry now Is hung with bloom along the bough, And stands about the woodland ride Wearing white for Eastertide.

Housman's attitude to the cherry flowers is clearly one of admiration and appreciation. Apart from using the word "loveliest", he has chosen happy details like "bloom along the bough" and "wearing white for Eastertide".

Another example is Geoffrey Chaucer's description of a miller:

His beard, like any sow or fox, was red
And broad as well, as though it were a spade.
A wart on which there stood a tuft of hair
Red as the bristles in any old sow's ear.
His nostrils were as black as they were wide.
He had a sword and buckler at his side
His mighty mouth was like a fournace door.

By exaggeration, the passage presents a caricature of the stout miller. It is clear that Chaucer is being playful towards his subject and trying to make fun of him.

高级英语诗文阅读与赏析

To understand the tone is important for understanding the poem as a whole. Sometimes the tone suggest a meaning which is completely different from the apparent meaning of words. For example, Jonathan Swift's "A Modest Proposal", is an essay which earnestly puts forward a detailed plan for helping Ireland get rid of poverty :sell the poor Irish babies as meat for the tables of their rich landlords. We know that Swift does not mean what he says, His irony is directed against who caused the poverty of Ireland.

Irony is an important literary phenomenon. It refers to a contrast or discrepancy between what is said and what is meant or between what happens and what is expected to happen. In verbal irony characters say the opposite of what they mean. In irony of circumstance or situation the opposite of what is expected happens. In dramatic irony a character speaks in ignorance of a situation or event known to the audience or to other characters, In cosmic irony the character's aspiration runs against the treatment he receives at the hands of fate.

To understand irony, one must also separate the writer and the speaker of the poem. Though sometimes we can find shadows of the writer in the poem, we must not identify the writer with the speaker of the poem. This is especially clear in dramatic monologues. In Robert Browing's "My Last Duchess", the voice is that of an arrogant Renaissance duke, who speaks un ashamedly about his reasons for putting his wife to death. In T. S Eliot's "Love Song of J. Alfred Prufrock", the speaker is a timid lover who dare not express his mind to his mistress. In both cases the character is only the writer's mask or persona. We can trace a clear attitude in the authors toward their speakers. Browning is obviously critical of the despotic husband. Irony arises because of a discrepancy between our understanding and the character's understanding of himself (obviously as a gentleman). Eliot is more sympathetic, but clearly wants to distance himself from his character's follies. The irony is that, while the character is seriously seeking redemption, he appears to us only as a funny and ridiculous figure.



Christopher Marlowe

(克里斯托弗・马洛 1564-1593)

Christopher Marlowe (baptized 26 February 1564-30 May 1593) was an English dramatist, poet and translator of the Elizabethan era. Marlowe was the foremost Elizabethan tragedian of his day. He greatly influenced William Shakespeare, who was born in the same year as Marlowe and who rose to become the pre-eminent Elizabethan playwright after Marlowe's mysterious early death. Marlowe's plays are known for the use of blank verse, and their overreaching protagonists. A warrant was issued for Marlowe's arrest on 18 May 1593. No reason was given for it, though it was thought to be connected to allegations of blasphemy—a manuscript believed to have been written by Marlowe was said to contain "vile heretical conceipt (邓思异端)". On 20th May he was brought to the court to attend upon the Privy Council for questioning. There is no record of their having met that day, however, and he was commanded to attend upon them each day thereafter until "licensed to the contrary". Ten days later, he was stabbed to death by Ingram Frizer. Whether the stabbing was connected to his arrest has never been resolved.

Marlowe was born in Canterbury to shoemaker John Marlowe and his wife Catherine. His date of birth is not known, but he was baptized on 26 February 1564, and is likely to have been born a few days before. Thus he was just two months older than his contemporary William Shakespeare, who was baptized on 26 April 1564 in Stratford-upon-Avon. Marlowe attended The King's School in Canterbury (where a house is now named after him) and Corpus Christi College, Cambridge, where he studied on a scholarship and received his Bachelor of Arts degree in 1584. In 1587 the university hesitated to award him his Master of Arts degree because of a rumor that he intended to go to the English college at Rheims, presumably to prepare for ordination as

a Roman Catholic priest. However, his degree was awarded on schedule when the Privy Council intervened on his behalf, commending him for his "faithful dealing" and "good service" to the Queen. The nature of Marlowe's service was not specified by the Council, but its letter to the Cambridge authorities has provoked much speculation, notably the theory that Marlowe was operating as a secret agent working for Sir Francis Walsingham's intelligence service, but no direct evidence supports this theory.

Marlow is chiefly remembered for his plays such as *Tamburlaine* (帖木儿), *The Jew of Malta* (马耳他的犹太人) and *Doctor Faustur* (浮士德博士), he is regarded as the greatest of the pioneers in English drama, first making blank verse the principal instrument of English drama. Some people say Marlowe's works paved the way for plays of the greatest English dramatist Shakespeare. Apart from his plays, Marlowe also wrote some lyrics.

The Passionate Shepherd to His Love

Come live with me and be my love, And we will all the pleasures prove¹ That valleys, groves, hills and field, Woods or steepy mountain yields².

And we will sit upon the rocks, Seeing the shepherds feed their flocks, By shallow rivers to whose falls Melodious birds sing madrigals³

And I will make thee beds of roses
And a thousand fragrant posies,
A cap of flowers, and a kirtle⁴
Embroidered all with leaves of myrtle⁵;

A gown made of the finest wool
Which from our pretty lambs we pull;
Fair lined slippers for the cold,
With buckles⁶ of the purest gold;

A belt of straw and ivy⁷ buds, With coral 11 clasps⁸ and amber studs⁹: And if these pleasures may thee move, Come live with me and be my love.

The shepherds' swains¹⁰ shall dance and sing For thy delight each May morning:

If these delights the mind may move,

Then live with me and be my love.



The Passionate Shepherd to His Love is a pastoral poem. Pastoral poems 田园诗 generally center on the love of a shepherd for a maiden (as in Marlowe's poem), on the death of a friend, or on the quiet simplicity of rural life. The writer of a pastoral poem may be an educated city dweller, like Marlowe, who extols the virtues of a shepherd girl or longs for the peace and quiet of the country. Pastoral is derived from the Latin word pastor, meaning shepherd.

1. prove: (古用法) experience

2. yields: gives

3. madrigals: love songs

4. kirtle: long gowns

5. myrtle: 桃金娘, 即爱神维纳斯 (Venus) 的圣物

6. buckles: (鞋的) 带扣

7. ivy: 常春藤, 酒神 Bacchus 的圣物

8. clasps: buttons

9. amber studs: 琥珀饰钮

10. swains: lovers

Appreciation:

1. Structure

The entire poem is composed of six four-line stanzas, or quatrains (六节四行诗), each quatrain is made up of two rhyming couplets (两个押韵的双行体), the majority of which are written in perfect iambic tetrameter (抑扬格四音步), which means he's got four iambs per line, making each line go daDUM daDUM daDUM daDUM. And he's got a pretty basic rhyme scheme: