

斑斓阅读 · 外研社英汉双语百科书系

典藏版

通识读本

读懂莎士比亚

Shakespeare

A Very Short Introduction

Germaine Greer 著

毛亮译

外语教学与研究出版社
FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS

斑斓阅读 · 外研社

通识读本

读懂 莎士比亚

Shakespeare

A Very Short Introduction

Germaine Greer 著

毛亮译

外语教学与研究出版社

FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS

北京 BEIJING

京权图字：01-2006-6841

Shakespeare was originally published in English in 1986.

This Bilingual Edition is published by arrangement with Oxford University Press and is for sale in the People's Republic of China only, excluding Hong Kong SAR, Macau SAR and Taiwan Province, and may not be bought for export therefrom.

英文原版于1986年出版。该双语版由牛津大学出版社及外语教学与研究出版社合作出版，只限中华人民共和国境内销售，不包括香港特别行政区、澳门特别行政区及台湾省。不得出口。

© Germaine Greer 1986

图书在版编目 (CIP) 数据

读懂莎士比亚：英汉对照 / (英) 格里尔 (Greer, G.) 著；毛亮译. — 北京：外语教学与研究出版社，2013.5

(斑斓阅读·外研社英汉双语百科书系：典藏版)

书名原文：Shakespeare

ISBN 978-7-5135-3098-9

I. ①读… II. ①格… ②毛… III. ①英语—汉语—对照读物②莎士比亚，W. (1564 ~ 1616)—戏剧文学—文学研究 IV. ①H319.4：I

中国版本图书馆 CIP 数据核字 (2013) 第 106229 号

出版人 蔡剑峰

项目负责 姚虹 周渝毅

责任编辑 周渝毅

封面设计 牛茜茜 高蕾

版式设计 吕茜

出版发行 外语教学与研究出版社

社址 北京市西三环北路 19 号 (100089)

网址 <http://www.fltrp.com>

印刷 三河市北燕印装有限公司

开本 650×980 1/16

印张 20.5

版次 2013 年 6 月第 1 版 2013 年 6 月第 1 次印刷

书号 ISBN 978-7-5135-3098-9

定价 26.00 元

购书咨询：(010)88819929 电子邮箱：club@fltrp.com

如有印刷、装订质量问题，请与出版社联系

联系电话：(010)61207896 电子邮箱：zhijian@fltrp.com

制售盗版必究 举报查实奖励

版权保护办公室举报电话：(010)88817519

物料号：230980001

斑斓阅读 · 外研社英汉双语百科全书系典藏版

历史系列：

| | |
|----------------------------|---------------------|
| Ancient Egypt | 探秘古埃及 |
| Ancient Warfare | 古代战争简史 |
| The Anglo-Saxon Age | 日不落帝国兴衰史——盎格鲁－撒克逊时期 |
| Eighteenth-Century Britain | 日不落帝国兴衰史——18 世纪英国 |
| Medieval Britain | 日不落帝国兴衰史——中世纪英国 |
| Nineteenth-Century Britain | 日不落帝国兴衰史——19 世纪英国 |
| The Roman Empire | 罗马帝国简史 |
| Twentieth-Century Britain | 日不落帝国兴衰史——20 世纪英国 |
| The Vikings | 揭秘北欧海盗 |

文化艺术系列：

| | |
|------------------|-----------|
| Architecture | 建筑与文化 |
| Art History | 走近艺术史 |
| Bestsellers | 解码畅销小说 |
| Contemporary Art | 走近当代艺术 |
| Egyptian Myth | 埃及神话 |
| Modern Art | 走近现代艺术 |
| The Renaissance | 文艺复兴简史 |
| Renaissance Art | 文艺复兴时期的艺术 |
| Shakespeare | 读懂莎士比亚 |

自然科学与心理学系列：

| | |
|---------------|---------|
| Consciousness | 破解意识之谜 |
| Cosmology | 认识宇宙学 |
| Cryptography | 密码术的奥秘 |
| Darwin | 达尔文与进化论 |

| | |
|---------------------|-----------|
| Dinosaurs | 恐龙探秘 |
| Dreaming | 梦的新解 |
| Emotion | 情感密码 |
| Freud | 弗洛伊德与精神分析 |
| Global Catastrophes | 全球灾变与世界末日 |
| The History of Time | 时间简史 |
| Jung | 简析荣格 |
| Psychiatry | 浅论精神病学 |

政治、哲学与宗教系列：

| | |
|------------------------------|-------------|
| Animal Rights | 动物权利 |
| The Bible | 《圣经》纵览 |
| Buddha | 释迦牟尼：从王子到佛陀 |
| Continental Philosophy | 解读欧陆哲学 |
| The Dead Sea Scrolls | 死海古卷概说 |
| The European Union | 欧盟概览 |
| Existentialism | 存在主义简论 |
| Feminism | 女权主义简史 |
| Myth | 神话密钥 |
| The Old Testament | 《旧约》入门 |
| Plato | 解读柏拉图 |
| Postmodernism | 解读后现代主义 |
| Socrates | 解读苏格拉底 |
| The World Trade Organization | 世界贸易组织概览 |

Contents

List of illustrations VII

1

Life 1

2

Poetics 24

3

Ethics 49

4

Politics 78

5

Teleology 100

6

Sociology 122

Note on sources 143

Further reading 145

Index 152

目录

图目 IX

- 第一章 莎士比亚的生平 161
- 第二章 莎士比亚作品中的诗学 187
- 第三章 莎士比亚作品中的伦理学 213
- 第四章 莎士比亚作品中的政治学 242
- 第五章 莎士比亚作品中的目的论 266
- 第六章 莎士比亚作品中的社会学 290

List of illustrations

- 1 Shakespeare's birthplace in
Henley Street, Stratford-
upon-Avon 2
© Woodmansterne Limited, Watford
- 2 Stratford baptismal
register 3
Shakespeare Birthplace Trust
- 3 *The Book of Sir Thomas
More*, supposedly in
Shakespeare's hand 6
By permission of the British Library,
BL MS Henley 7368, fol. 9^v
- 4 Dedication of the *Rape of
Lucrece* (1594) 8
Bodleian Library, University of
Oxford, Shelfmark Arch. Gd. 41 (1)
- 5 The Earl of Southampton
in the Tower of
London, 1603, by John de
Critz the Elder 11
By kind permission of His Grace
the Duke of Buccleuch and
Queensberry, K.T.
- 6 A draft of Shakespeare's
coat of arms, dated 20
October 1596 by Sir 13
William Dethick, Garter
King of Arms.
College of Arms
- 7 Henry Carey, first Lord
Hunsdon, Shakespeare's
first patron, 1591. 15
By permission of L. G. Stopford
Sackville
- 8 Title-page of the
First Folio, with portrait 21
of Shakespeare engraved
by Martin Droeshout.
By permission of the Folger
Shakespeare Library

- 9 Long view of London, 1647, 25
by Wenceslaus Hollar
© Guildhall Library, Corporation of
London
- 10 Richard Tarleton,
Elizabethan comic actor 30
By permission of the British Library,
Shelfmark BL MS 3885, fol. 19
- 11 Drawing of the Swan
theatre by Johannes de
Witt, c.1596 47
- 12 Scenes from a droll,
showing an assemblage
of Shakespearian
characters, 1662 76
By permission of the Folger
Shakespeare Library
- 13 Queen Elizabeth at a
stag-hunt, 1575 81
From a facsimile edition of *Turbeville's
Booke of Hunting* published by
Oxford University Press, 1908
- 14 Braun and Hogenberg's
map view of London,
c.1574 84
By permission of the British Library
- 15 *Panorama of London*
by Claes van Visscher, 86
1616
© British Museum
- 16 The Ditchley portrait
of Queen Elizabeth,
1592, by Marcus Gheeraerts
the Younger 96
By courtesy of the National Portrait
Gallery
- 17 The Chandos portrait,
c.1610, by John Taylor 121
By courtesy of the National Portrait
Gallery
- 18 *Young Man Amongst
Roses*, c.1588, by Nicholas
Hilliard 128
V & A Picture Library
- 19 Engraving of a print
shop, 1580, by Jan van der
Straet 140
By permission of the Folger
Shakespeare Library
- 20 The monument to
Shakespeare by Gheerart
Janssen 141
© Crown copyright. NMR

图目

- 图 1. 莎士比亚在埃文河畔斯特拉特福市亨利街的出生地 162
- 图 2. 斯特拉特福市的受洗记录 163
- 图 3. 《托马斯·莫尔爵士之书》，据推测是莎士比亚的手迹 167
- 图 4. 《鲁克丽斯受辱记》的献词（1594 年） 169
- 图 5. 伦敦塔里的南安普敦伯爵（1603 年），老约翰·德·克里茨绘 172
- 图 6. 莎士比亚盾形纹章的草图（1596 年 10 月 20 日） 174
- 图 7. 莎士比亚的第一个庇护人亨利·卡里（1591 年） 176
- 图 8. 第一对开本的扉页 184
- 图 9. 伦敦的远景（1647 年），文策斯劳斯·霍拉绘 188
- 图 10. 伊丽莎白时期的喜剧演员理查德·塔尔顿 193
- 图 11. 天鹅剧院，约翰尼斯·德·威特绘（1596 年） 211
- 图 12. 汇集莎士比亚戏剧人物的滑稽短剧的场景（1662 年） 240
- 图 13. 猎驯鹿的伊丽莎白女王（1575 年） 245
- 图 14. 布朗和霍根伯格绘制的伦敦地图（约 1574 年） 248

图 15. 克拉斯·凡·菲舍尔绘制的伦敦全景图 (1616 年) 250

图 16. 狄奇雷的伊丽莎白女王像, 小马克斯·海拉特茨绘 (1592 年) 262

图 17. 詹德斯的莎士比亚像, 约翰·泰勒绘 (约 1610 年) 288

图 18. 《玫瑰花丛中的年轻人》, 尼古拉斯·希利亚德绘 (约 1588 年) 297

图 19. 表现一个印刷店的版画, 简·凡·德·施特雷作于 1580 年 309

图 20. 莎士比亚的纪念碑, 海拉特·雅森作 310

Chapter 1

Life

The notices of the life and career of England's greatest poet are not only sparse and brief, but unusually cryptic. If ever their meaning was precisely understood it is so no longer. All attempts to break the unselfconscious code have failed. The name, Shakespeare, in one form or another, was a common one in sixteenth-century Warwickshire. The poet was probably the grandson of Richard Shakespeare, a husbandman of Snitterfield, a hamlet 4 miles to the north of Stratford. It is assumed that the 'Johannem Shakesper de Snytterfyld . . . agricolam' who was named administrator of his father's estate in 1561 is the same John Shakespeare who already figures in the records as having been fined for keeping a dung-heap in front of his house in Henley Street in 1552 (the house that is still revered as the Birthplace) and who in a suit of 1556 is described as a glover.

When Richard Arden, Richard Shakespeare's Snitterfield landlord, drew up his will in 1556, his youngest daughter Mary was still single. In 1558, her first child by John Shakespeare was baptized in Holy Trinity Church, Stratford. There her third child was christened, on 26 April 1564, 'Gulielmus filius Johannes Shakespeare'. From that day nothing is heard of him for more than eighteen years.

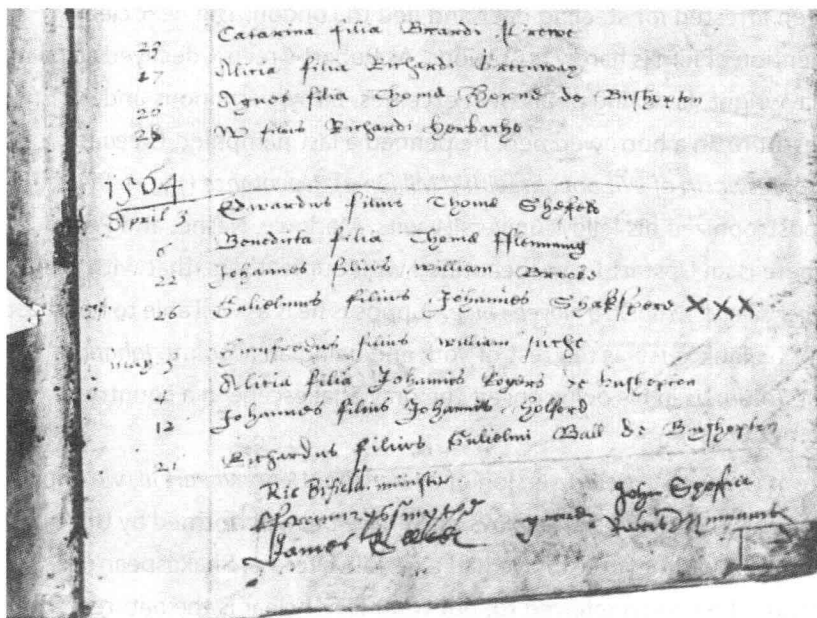
John Shakespeare prospered. Although illiterate, he was named one of the chief burgesses, then chamberlain, then alderman in 1565, and



1. Shakespeare's birthplace in Henley Street, Stratford-upon-Avon.

finally High Bailiff in 1568. We know from allusions in the plays that Shakespeare must have had at least a grammar-school education, and we assume that as the son of an alderman, and therefore entitled to education free of charge, he must have attended the Stratford grammar school, but the school archives for the period have not survived. From 1578 onwards, John Shakespeare began to find himself in financial difficulties. In 1586, after ten years of absence from council meetings, his name was finally struck off the list of aldermen.

On 27 November 1582, the clerk noted in the Episcopal Register of the Diocese of Worcester the application for a special marriage licence 'inter Willelmum Shaxpere et Annam Whateley de Temple Grafton'. The bond posted the next day clearly identifies the groom as William Shagspere and the bride as Anne Hathwey of Stratford. Even in so straightforward a business, Shakespeare has left an unusually puzzling trail which would lead some scholars off on a wild goose chase for 'the other woman'; nowadays the discrepancy is usually taken to be merely the result of a scribal error. From the brass marker on Ann Hathaway's grave, which



2. Stratford baptismal register.

gives her age as 67 when she died in 1623, we know that in 1582 she must have been about 26. The special licence was required for a number of reasons: the groom was a minor, the penitential season of Advent when marriages might not be solemnized was only five days away, Ann's father was dead, and she was pregnant. Of all of these circumstances the most unusual is William's age: he was not yet 19.

Six months later the Shakespeares' first child, Susanna, was baptized, on 26 May 1583. On 2 February 1585 her brother and sister, the twins Hamnet and Judith, were baptized. Eleven years later the parish register records the burial of the poet's only son.

The years following the baptism of his children and preceding Shakespeare's emergence as a figure in the theatrical world of London are called the 'lost' years. Theories abound: Shakespeare might have worked as a schoolmaster, have trained for the law, have gone for a soldier, have travelled in Europe in the train of some great man, have

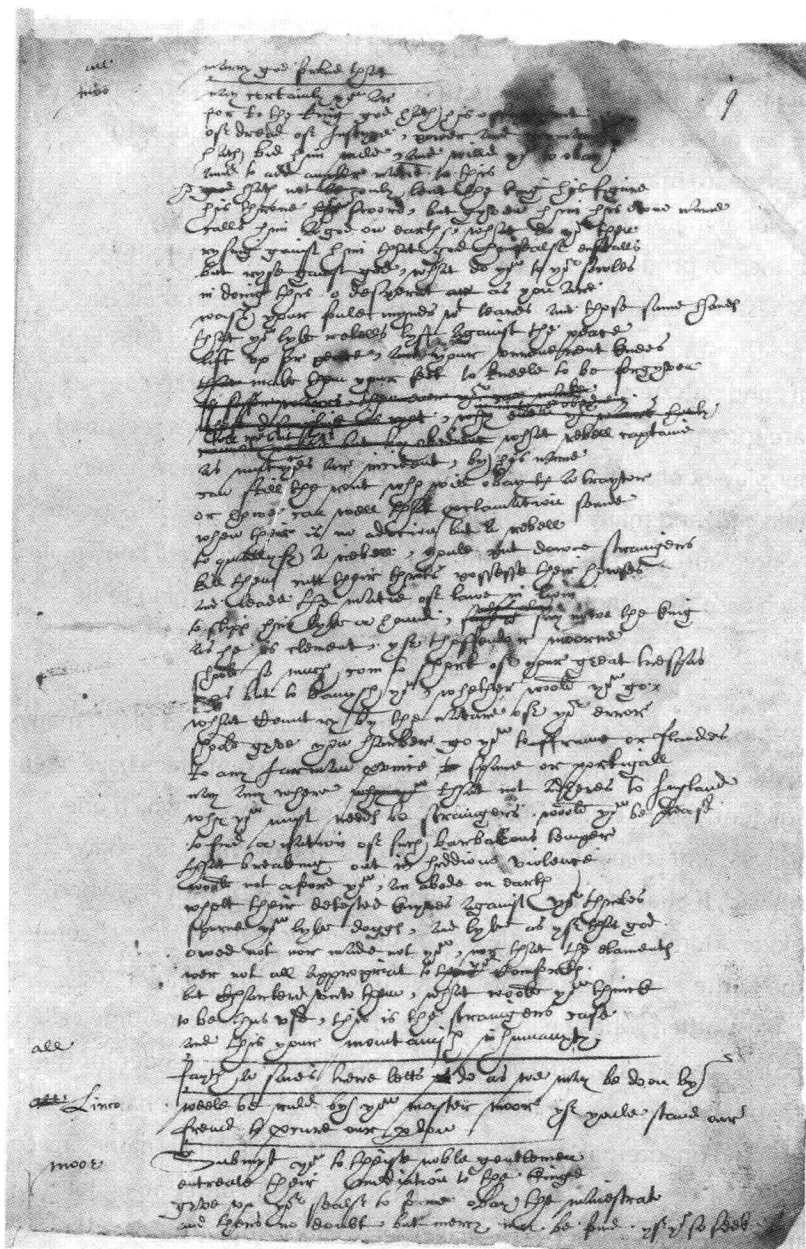
been arrested for stealing deer and fled to London. The next clear mention of him is hardly auspicious. As Robert Greene, decayed scholar-playwright, lay dying of his own excesses, filthy, verminous and destitute, in a borrowed bed, he penned a last pamphlet, *Greenes Groatesworth of Wit bought with a Million of Repentance* (1592). In it he apostrophized his fellow university wits, Marlowe, Nashe, and Peele: 'there is an Upstart Crow, beautified with our feathers, that with his *Tiger's heart wrapt in a player's hide*, supposes he is as well able to bombast out a blank verse as the rest of you; and being an absolute *Johannes Fac Totum*, is in his own conceit the only Shakescene in a country'.

From Greene's twisted version of a line from *Henry VI Part III*, we know not only that the Henry VI plays must have been performed by this time, but also that they must have had a certain success. Shakespeare is clearly the person referred to, but what is not clear is the nature of the offence of which he is being accused. As an actor reciting lines written by the university men, Shakespeare could not have merited such a venomous attack. If Greene is using the image of the crow as Horace does in his third epistle, which Greene and his fellow-graduates must have known well, then he is accusing Shakespeare of passing off the work of others as his own.

Greene died before anyone could find out exactly what he meant. Nashe dissociated himself from such 'a scald, trivial, lying pamphlet'. Shakespeare evidently took the trouble to speak to Henry Chettle, who had prepared the fair copy of Greene's work for the publisher, and Chettle apologized handsomely to him in the preface to his own *Kind-Heart's Dream* published a few months later. 'I am as sorry as if the original fault had been my fault, because myself have seen his demeanour no less civil than he excellent in the quality he professes. Besides, divers of worship have reported his uprightness of dealing, which argues his honesty, and his facetious grace in writing, that approves his art.' Clearly Chettle had understood the accusation to be one of plagiarism, but as a refutation his words leave something to

be desired. We learn that Shakespeare had refined and agreeable manners and upper-class friends who were prepared to take his part, together with a certain literary talent. There is no good reason for supposing sixteenth-century commercial theatre to be any less protean than that of the twentieth century, where plays are not so much written as rewritten in performance. As a successful actor, Shakespeare may well have turned to the university wits for additional material and felt perfectly free to revise what they provided in production. The copying out of plays was a laborious business; usually the actors' parts were written out with their cues, while the stage-manager worked from a 'platt' listing cue lines and exits and entrances. There can seldom have been an entire copy to spare for a publisher, and besides, the players' companies reckoned their play-books among their chief assets. Many plays were never published, and many were published anonymously. Few were ascribed to single authors, unless the authors were particularly well known, in which case their names appeared on plays they had nothing to do with.

Thomas Heywood claimed to have worked on at least 220 plays, many of which, he said, 'by shifting and change of the companies have been negligently lost'. Henry Chettle wrote thirteen plays, of which one survives, and collaborated on thirty-six others, of which four have survived. If Shakespeare, as is thought, collaborated with Heywood, Dekker, Munday, and Chettle on *The Book of Sir Thomas More* at some time in the 1590s it is not far-fetched to assume that all four, and perhaps others whose names have perished, were at some time called upon to provide material for him. The only serious contender for the title of Shakespeare's collaborator is John Fletcher, whose hand is detected on internal stylistic grounds in *Henry VIII*, who is named as co-author of *The Two Noble Kinsmen* on the title-page of the 1634 quarto, and again as co-author with Shakespeare of a lost play *Cardenio* in the Stationers' Register (1653). The evidence is far from conclusive, but if conclusive proof of collaboration should be found, it would not



3. The Book of Sir Thomas More, supposedly in Shakespeare's hand.