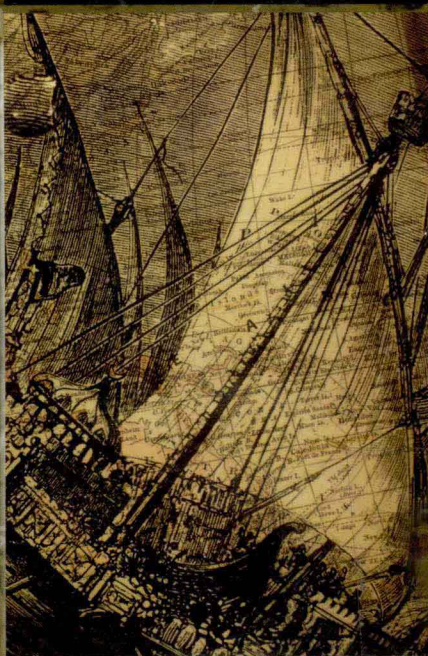


# 英国文学作品选读

Selected Readings in English Literature

(第二版)



上海交通大学出版社  
SHANGHAI JIAO TONG UNIVERSITY PRESS

21 世纪英语专业系列教程

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## Selected Readings in English Literature

(第二版)

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上海交通大学出版社

## 内 容 提 要

《英国文学作品选读》选录了包括从莎士比亚到莱辛各个时期 26 位代表作家的代表作品,内容涉及小说、诗歌、戏剧等,并在各章节前概述了各个时期的文学运动及其时代背景。该书借助西方文论精心设计了讨论题,可为学生提供解读作品的方法指南;书后所附答案可供学生自学时参考。该书可供教学时数为 40 课时的英语专业文学课使用,也可用作大学英语研究生和本科生辅修课教材或文学爱好者的读物。

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## 修订说明

《英国文学作品选读》是南京邮电大学已故王松年教授担任总主编的“21 世纪英语专业系列教程”中的一本,于 2002 年 9 月由上海交通大学出版社出版。出版至今,已在我校外国语学院英语系英语专业六届学生中使用,效果颇佳。该书还于 2005 年被江苏省教育厅评为江苏省高等学校精品教材。但在教学过程中我们也发现一些缺憾,比如,有的选读作品过长,难以完成教学时数中应完成的内容;又如,选入的现代主义文学作品在数量和分量上不足,未免有“重古轻今”之嫌。为此,我们在保留原书风格的前提下做了以下修订:删减过长的作品选读内容;删除 2 位作家(萧伯纳和毛姆);新增 6 位作家,他们分别为雪莱、艾略特、叶芝、乔伊斯、福尔斯特和莱辛,以丰富现代主义文学部分的内容。

值得一提的是,《英国文学作品选读》这门课在 2008 年 5 月被我校列为校级精品课程,目前和教材配套的多媒体网络课件正在建设和制作之中,有望于今年年底完成。

该系列教程总主编王松年教授因长期辛劳,于 2005 年教师节那天溘然长逝。虽然他已经离开我们整整四年,但他崇高的师德和严谨的治学精神是我们永远的榜样。此书献给王松年教授以表达我们最深切的哀思。

此书得到我院院长王玉括教授的大力支持,是他极力促成校级精品课程的申报。另外,我们的同事康文凯老师和尤蕾老师也为部分新增的章节进行了审稿和校对。我们在此一并表示感谢。

由于课题组成员专业水平和教学经验有限,注释和评析也不尽准确。书中疏讹错谬之处,敬请专家学者和广大读者不吝赐教。

赵文薇 柏云彩

2009 年 12 月 南京

## 编写说明

随着我国高等教育的蓬勃发展,日益增多的大专院校增设了英语专业。这些院校的英语专业大都依托本校的优势专业对传统的课程设置和教学内容进行了不同程度的改革和调整,经过多年的尝试,已初步形成各自鲜明的办学特色。但由于培养目标不同,文学课的教学课时十分有限,而市场上可供选择的同类教材或因分量偏重或因难度偏大难以适合教学要求。为此,我们根据复合型人才培养的特定需要,编写了《英国文学作品选读》一书。

在本书的编写中,我们除了考虑该课程的教学要求和课时安排这两个因素外,尽可能地兼顾英国文学发展的源流,选择了从莎士比亚到戈尔德丁各个时期 22 位代表作家的代表作品,包括小说、诗歌、戏剧等,旨在使学生从纵向和横向两个方面把握英国文学的脉络。此外,本书还对各个时期的文学运动及其时代背景作了概述,以期将文学史的教授与文学作品的选读融为一体,使学生更好地把握时代精神和文学传统。

在讨论题的设计上,我们认为,作为面向 21 世纪的文学教材,尤其应当体现面向 21 世纪的心态,即,在文学批评从 20 世纪多元分化走向 21 世纪多元互谐的大趋势中,应承认优秀文学作品意义之不可穷尽,承认多种阐释并存的合理与必要,承认在多种层次上共同美的存在;为此,我们为每一作品精心设计了 5 个讨论题。这些讨论题不仅有利于学生从语言、文体的层面对作品进行挖掘,还可为他们提供解读作品的方法论上的引导。我们的文学课如能以此为基础开展开放式的讨论,必将有助于培养学生开阔的视野、独立的见解和批判的精神。

编 者

2002 年 5 月 1 日

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# **Chapter One**

## **The English Renaissance**

### **(1500-1625)**

#### **Introduction to the Background**

##### **Social and Political Background**

The Renaissance as an epoch of social and cultural development embraced all Western Europe. It is the term given to the revival of interest in the Greek and Latin culture which began in Italy in the late fourteenth century and gradually spread throughout Europe. The influence of this movement was not confined to literature, music and the fine arts, but affected the whole development of civilization, so that the Renaissance became a broad dividing line between the Middle Ages and the Modern Ages. The Renaissance came to a flowering in the fifteenth century and then in the sixteenth century it spread to France, and thence to Germany and England and Spain and the Low Countries (i. e. Holland and Belgium).

During the period of the English Renaissance, England enjoyed stability and prosperity. The English Renaissance didn't really begin until the reign of Henry VIII (1509-1547). It was Henry VIII who started the Protestant Reformation. He wanted his marriage to Catherine of Aragon annulled because she had not given him a male heir. When the Pope in Rome refused, Henry broke with the Roman Catholic Church, established the Anglican Church and made himself its powerful head in 1534. Besides, Henry VIII's policy was supported by the rich merchants and handicraftsmen in towns who were developing into a new class—the class of bourgeoisie. With the development of the wool trade, the moneyed classes seized more and more land out of the hands of the peasants, and the peasants had to earn their living in towns as laborers. This is known as the Enclosure Movement.

During the reign of Elizabeth I (reigned 1558-1603), absolute monarchy in England reached its summit and England became one of the great sea powers of the world. In 1588 Philip II, king of Spain and the most powerful ruler on the Continent, sent his Spanish Invincible Armada to fight England's small navy. But the English navy won an amazing victory, aided by the inhospitable climate of the English seas. After this victory, England became a great sea power. On December 31, 1599, the East India Company was chartered; world trade and colonization had begun.



England's colonial expansion and world trade were largely due to the geographical discoveries. In 1492 Christopher Columbus discovered America with the support of the Spanish Sovereigns Ferdinand and Isabella. In 1498 Vasco da Gama, a Portuguese mariner, sailed round the tip of Africa and reached India. England was not slow in following the Spanish example. The voyages John Cabot made in 1497-1498 provided the basis for the English claim to North America. The geographical discoveries not only opened up colonial expansion and trade routes to distant parts of the world and enabled England to gain gold, silver and other wealth but also broadened people's minds.

In addition, the conflict between the ruling classes and the poor laboring classes became serious. There appeared many uprisings of the peasantry who had been deprived of their homes and means of subsistence. In 1549 Robert Ket led the most significant uprising. However, the uprising was ruthlessly suppressed. But the uprising deeply influenced people's thoughts. The modern proletariat formed among the employed workers in factories.

Lastly, while England was becoming an economic, religious and naval power, it was also being influenced by the cultural movement in Europe, the Renaissance. In England, as the religious mysticism was replaced by materialistic philosophy and scientific ideas, and the belief in God and afterlife was changed into the praise of man and this life, a new culture emerged from the revival of the interest in science, art and all the learning that had flourished in Ancient Greece and Rome. That was the English Renaissance.

## **Cultural and Literary Background**

In the English Renaissance Period, scholars who called themselves humanists began to take interest in the welfare of human beings. They praised man and his pursuit of freedom, equality and happiness in this life instead of praising God and religious superstition. By emphasizing the dignity of human beings and the importance of this life, they voiced their beliefs that man not only had the right to enjoy this life but also had the ability to fight against destiny itself and mould the world according to his own free will. They attacked the old feudal rule and ecclesiastical domination, condemned political oppression and religious persecution, and criticized the social evils. Hence arose Humanism. Humanism is the keynote of the Renaissance.

English literature in the Renaissance Period is usually considered to be the highlight in the history of English literature. The English Renaissance is usually divided into three periods. The first period of the English Renaissance was one of imitation and assimilation, from the last years of the fifteenth century to the first half of the sixteenth century, from the introduction of the first printing press in England by William Caxton in 1476 through the "Oxford Reformers" down to the prose of Thomas More and the poetry of Thomas Wyatt and Earl of Surrey and the later moralities of David Lindsay and the interludes of John Heywood. In this period, Academies after the Italian type were established. Wyatt introduced the Petrarchan sonnet into England, and Surrey brought in blank verse, i. e.

the unrhymed iambic pentameter line. In the days of Henry VIII, a group of scholars called "Oxford Reformers" introduced classical literature to England and strove to reform education on a humanistic line. The greatest of the English humanists in this period is Thomas More, the author of *Utopia* (1515). *Utopia* is composed of two books. Book One includes a long discussion on the social conditions of England and describes people's sufferings, and Book Two gives a detailed description of an ideal commonwealth, Utopia, where property is held in common and there is no poverty. In the early stage of the English Renaissance, poetry and poetic drama were the most outstanding literary forms and they were carried on especially by William Shakespeare and Ben Johnson.

The second period is the so-called "Elizabethan Age", covering roughly the second half of the sixteenth century. This is a period of the flowering time of English literature. The greatest and most distinctive achievement of the Elizabethan Age is the drama. A group of excellent dramatists appeared. The most famous dramatists are Christopher Marlowe, William Shakespeare and Ben Johnson.

At that time there was a group of so-called "University Wits" who wrote for the stage of the time. The most talented playwright among them is Marlowe. His best plays include *Tamburlaine* (1587), *The Jew of Malta* (1592), and *Doctor Faustus* (1588). His works show the spirit of the rising bourgeoisie: its great pride, its thirst for knowledge and its desire for power. They deal with the theme of the praise of individuality freed from the feudal shackles and the conviction of the great potential of human efforts to conquer the world. Marlowe is the greatest of the pioneers of English drama. He perfects the language and verse of dramatic works and makes blank verse the principal instrument of English drama.

The greatest playwright in the Elizabethan Age is Shakespeare. He wrote nearly forty plays including great comedies, tragedies and historical plays. In his comedies he describes young men and women freed from the feudal fetters, who live in a world of youth and dreams and fight for their own happiness. They trust in themselves rather than God or King and their great efforts are rewarded with success. In his tragedies he expresses a profound dissatisfaction with life, shows the struggle and conflicts between justice and injustice and exposes mercilessly the evils of the Elizabethan society. His historical plays are political plays. They show the horrors of civil war, the necessity for national unity and the responsibilities of an efficient ruler. Besides plays, Shakespeare wrote two narrative poems and 154 sonnets. He has been universally acknowledged to be the summit of the English Renaissance.

Of the many successors of Shakespeare, the most well-known was Jonson. He wrote many comedies. The best-known is *Volpone* (1606), which satirizes cunning and greed, the characteristic traits of the bourgeoisie. Jonson is also the acknowledged poet, scholar and critic of his day.

In the second period the lyrical poetry is next to drama. A group of great poets appeared. The famous poets are Philip Sidney and Edmund Spenser. Sidney is well-known

as a poet and critic of poetry. His *Apology for Poetry* (1595) is one of the earliest English literary essays. Spenser is the “poet’s poet”. His masterpiece is *The Faerie Queene* (1589, 1596), which is meant to present the example of a perfect gentleman with many virtues. Elizabethan poetry is remarkable for its youthfulness and its romantic feeling.

Since the English Renaissance Period is an age of drama and poetry, there are not many prose writers. In Elizabethan Period, Francis Bacon is the best essayist. He wrote more than fifty excellent essays. They cover a wide variety of subjects, such as studies, riches, youth, love, truth, friendship and death. In fact Bacon is the first English essayist, and he is also regarded as the founder of English materialist philosophy.

The third period of the English Renaissance is the first quarter of the seventeenth century or the Jacobean period (James I’s reign 1603-1625). This is the epilogue of the English Renaissance. In this period, besides such great writers as Shakespeare, Johnson and Bacon, there appeared many other minor playwrights like John Fletcher, Francis Beaumont, George Chapman, John Webster, Thomas Dekker, Thomas Middleton and Thomas Heywood. What’s more, in 1611 the King James Bible was completed after seven years’ hard work of the best scholars in England.

The epoch of the English Renaissance witnessed a particular development of English literature. During this period, many great writers sprang up and their works broadened people’s minds and contributed to the development of human civilization.

### About the Author

## William Shakespeare (1564-1616)

William Shakespeare was born on April 23, 1564 in Stratford-on-Avon, Warwickshire, in central England. His father, John Shakespeare, was a merchant and held various municipal offices. His mother, Mary Arden, was the daughter of a well-to-do farmer. At the age of seven William Shakespeare attended the local grammar school where he stayed for six years and learned Latin and a little Greek. When he was fourteen, his father fell into debt. As a result, he left school and became a country schoolmaster to help support his family. In 1582 he married Anne Hathaway, a farmer’s daughter, who was eight years older, and they had three children: Susanna and the twins, Judith and Hamnet.

Shakespeare arrived in London about 1586. At first he undertook many odd jobs in a theater. Then he became an actor and later began to write for the stage. He revised old plays before writing his own, and so gained a practical knowledge of technique of dramatic art. By the closing years of the sixteenth century he had established himself as a mature and successful writer. Later somehow he retired from London to his native town, though he continued to write. There seemed to be some connection between his retirement and the

decline of the stage. On April 23, the anniversary of his birth, in 1616 he died at the age of fifty-two.

Shakespeare's complete works include 37 plays, 2 narrative poems and 154 sonnets. As a dramatist Shakespeare's literary career is usually divided into four periods.

The first period which dates from 1590 to 1594 is the period of his apprenticeship in playwriting, during which he wrote his early historical plays, some comedies and a few early tragedies. Among the best-known plays of this period are *King Henry VI* in three parts (1590-1591), *Richard III* (1592), *Two Gentlemen of Verona* (1594), *Love's Labour's Lost* (1594), and *Romeo and Juliet* (1594). This is a period of experimentation, characterized by the imitation of existing plays, by the spirit of rich imagination and by an optimistic atmosphere of humanism.

The second period, from 1595 to 1600, is the period of his rapid development, during which he wrote great comedies and mature historical plays. It includes 6 comedies: *A Midsummer Night's Dream* (1595), *The Merchant of Venice* (1596), *The Merry Wives of Windsor* (1598), *Much Ado about Nothing* (1598), *As You Like It* (1599), *Twelfth Night* (1600), as well as five historical plays. They are *Richard II* (1595), *King John* (1596), *Henry IV*, Parts I and II (1597), and *Henry V* (1598). Besides, a Roman tragedy *Julius Caesar* (1599) was written, and his sonnets also thought to be written in this period.

The third period, from 1601 to 1607, is the period of gloom and depression, during which he wrote great tragedies and tragicomedies. The better known plays are *Hamlet* (1601), *Othello* (1604), *King Lear* (1605), *Macbeth* (1605), *All's Well That Ends Well* (1603), and *Measure for Measure* (1604).

The fourth period, from 1608 to 1612, is the period of calm and peace, during which he wrote romantic plays. The most significant plays are *The Winter's Tale* (1610), and *The Tempest* (1611). In these last plays we see Shakespeare's optimistic faith in the future of humanity.

William Shakespeare is unquestionably the greatest playwright the world has ever had. One of the greatest giants of the Renaissance, Shakespeare holds the foremost place in the world's literature. His close friend, the playwright, Ben Jonson, said of him that he was "not of an age, but for all time".

### Selected Reading

## Sonnet 18

William Shakespeare wrote altogether 154 sonnets. One of the most popular sonnets is "Sonnet 18". In this sonnet, the poet expresses his true affection for the person he loves and believes that his poetry will bring forth eternal beauty to the person. This sonnet is made up of three quatrains with a rhyming scheme ababedcdefef and a couplet rhyming gg.

### Sonnet 18

Shall I compare thee to a summer's day?<sup>1</sup>  
Thou art more lovely and more temperate.  
Rough winds do shake the darling buds of May,  
And summer's lease<sup>2</sup> hath all too short a date.<sup>3</sup>  
Sometime<sup>4</sup> too hot the eye of heaven<sup>5</sup> shines,  
And often is his gold complexion dimmed;<sup>6</sup>  
And every fair<sup>7</sup> from fair<sup>8</sup> sometime declines,  
By chance, or nature's changing course untrimmed;<sup>9</sup>  
But thy eternal summer shall not fade,  
Nor lose possession of that fair thou ow'st,<sup>10</sup>  
Nor shall Death brag thou wander'st in his shade,<sup>11</sup>  
When in eternal lines to time thou grow'st,<sup>12</sup>  
So long as men can breathe, or eyes can see,  
So long lives this<sup>13</sup> and this gives life to thee.

### Notes

1. **a summer's day**: a day in summer, which is the best season in a year in England
2. **summer's lease**: the time allowed to summer (Here summer is compared to someone holding a "lease" for a short period of time.)
3. **too short a date**: too short a period of time
4. **sometime**: sometimes
5. **the eye of heaven**: the sun
6. **dimmed**: darkened
7. **every fair**: every beautiful person or object
8. **fair**: beauty
9. **untrimmed**: stripped of beauty
10. **ow'st**: owest (In Shakespeare's poems "owe" is often used with the meaning of "own".)
11. **Nor shall Death brag thou wander'st in his shade**: Nor shall Death brag that you wander under his threat.
12. **When in eternal lines to time thou grow'st**: When you become part of time in eternal lines of poetry.
13. **this**: this poem

## The Merchant of Venice

*The Merchant of Venice* is one of William Shakespeare's outstanding comedies. Bassanio, a noble but poor Venetian gentleman, falls in love with a beautiful young lady named Portia, a young lady of great beauty and wealth. In order to go to Belmont to court Portia, he asks his friend Antonio, a wealthy merchant of Venice, to lend him three



thousand ducats. As Antonio's wealth has all been invested in merchandise and ships which are at sea, Antonio asks Shylock, a Jewish usurer, to lend him the money. Shylock, who has been treated arrogantly by Antonio, agrees to do so on the condition that Antonio should sign a bond, according to which Antonio agrees to forfeit a pound of his flesh to Shylock if he fails to return the money in three months' time. After signing the bond, Antonio gets the money for Bassanio, who wins Portia. Bassanio's friend Gratiano and Portia's maid Nerissa also fall in love. Soon the two couples get married. However, Antonio is unable to repay the loan when it is due because his ships are reported to have been lost at sea, and Shylock claims his pound of flesh. The case is brought before the Duke. Portia disguises herself as a young doctor of law, and Nerissa as her clerk and they come to the court of trial to defend Antonio. Portia outwits and defeats Shylock's cruel demand by ordering him to cut no more and no less than exactly a pound of flesh and not to shed a single drop of blood. Shylock is further accused of his attempt to kill a Venetian citizen, and is severely punished. The play ends in the comic scene of Portia and Nerissa revealing their identities to their husbands and the good news of the safe return of Antonio's ships.

In the play Shakespeare means to praise the friendship between Antonio and Bassanio, to idealize Portia as a woman of great wisdom, and to disclose the cruelty of Shylock. The play can be regarded as the triumph of friendship and love over greed and avarice, good over evil, humanity over inhumanity. This ideal is peculiar to humanism during the Renaissance.

The selection below is the famous court scene. In the court of trial, Shylock insists on carrying out the bond and claims his pound of flesh because he hates Antonio for his mistreating him as a usurer and as a Jew. Both the Duke and Bassanio try their best to persuade Shylock to show mercy to Antonio, but in vain. Just at this critical moment, Portia, disguised as a lawyer, comes to Antonio's rescue. At first she appeals to Shylock for mercy in touching speech, but also in vain. Then she admits that the bond is valid, but warns him that when he fulfils his bond, he should take no more and no less than one pound of flesh and spill no drop of blood; if he sheds a single drop of a Christian's blood, his lands and goods will be confiscated by the State according to the law of Venice. Under the circumstances Shylock can do nothing but obey the verdict of the court.

In this selection the play reaches its dramatic climax. Shakespeare vividly describes Portia, one of his ideal women—beautiful, cultured, wise and capable of rising to an emergency. Meanwhile when Shylock the usurer complains of his sufferings from the religious discrimination in the hands of the Christians, the dramatist shows great sympathy for him. This obviously shows Shakespeare's humanism.

## **The Merchant of Venice**

### **Act IV**

[...]

**Duke.** Antonio and old Shylock, both stand forth.

**Por.** Is your name Shylock?

**Shy.** Shylock is my name.

**Por.** Of a strange nature is the suit you follow,

Yet in such rule that the Venetian law

Cannot impugn you as you do proceed.

[To Antonio] You stand within his danger, do you not?

**Ant.** Ay, so he says.

**Por.** Do you confess the bond?

**Ant.** I do.

**Por.** Then must the Jew be merciful.

**Shy.** On what compulsion must I? tell me that.

**Por.** The quality of mercy is not strain'd,<sup>1</sup>

It droppeth as the gentle rain from heaven

Upon the place beneath; it is twice blest; <sup>2</sup>

It blesseth him that gives, and him that takes;

'Tis mightiest in the mightiest; it becomes

The throned monarch better than his crown;

His sceptre shows the force of temporal power,

The attribute<sup>3</sup> to awe and majesty,

Wherein doth sit the dread and fear of kings;

But mercy is above this sceptred sway,

It is enthroned in the hearts of kings,

It is an attribute to God himself;

And earthly power doth then show likest<sup>4</sup> God's

When mercy seasons<sup>5</sup> justice. Therefore Jew,

Though justice be thy plea, consider this,

That, in the course of justice, none of us

Should see salvation;<sup>6</sup> we do pray for mercy,

And that same prayer doth teach us all to render

The deeds of mercy. I have spoke thus much

To mitigate the justice of thy plea,

Which if thou follow, this strict court of Venice

Must needs give sentence 'gainst the merchant there.

**Shy.** My deeds upon my head!<sup>7</sup> I crave the law,

The penalty and forfeit of my bond.

**Por.** Is he not able to discharge the money?

**Bass.** Yes, here I tender it for him in the court,

Yes, thrice the sum; if that will not suffice,

I will be bound to pay it ten times o'er,

On forfeit of my hands, my head, my heart.  
If this will not suffice, it must appear  
That malice bears down truth. And I beseech you,  
Wrest once the law to your authority;  
To do a great right, do a little wrong,  
And curb this cruel devil of his will.

**Por.** It must not be. There is no power in Venice  
Can alter a decree established;  
'Twill be recorded for a precedent,  
And many an error by the same example  
Will rush into the state. It cannot be.

**Shy.** A Daniel<sup>8</sup> come to judgment! yea, a Daniel!  
O wise young judge, how I do honour thee!

**Por.** I pray you let me look upon the bond.

**Shy.** Here 'tis, most reverend doctor; here it is.

**Por.** Shylock, there's thrice thy money off'red thee.

**Shy.** An oath, an oath, I have an oath in heaven:  
Shall I lay perjury upon my soul?  
No, not for Venice.

**Por.** Why, this bond is forfeit;  
And lawfully by this the Jew may claim  
A pound of flesh, to be by him cut off  
Nearest the merchant's heart. Be merciful:  
Take thrice thy money; bid me tear the bond.

**Shy.** When it is paid, according to the tenour.  
It doth appear you are a worthy judge;  
You know the law, your exposition  
Hath been most sound: I charge you by the law,  
Whereof you are a well-deserving pillar,  
Proceed to judgment: by my soul I swear,  
There is no power in the tongue of man  
To alter me. I stay here on my bond.

**Ant.** Most heartily I do beseech the court  
To give the judgment.

**Por.** Why then, thus it is:  
You must prepare your bosom for his knife.

**Shy.** O noble judge! O excellent young man!

**Por.** For the intent and purpose of the law  
Hath full relation to the penalty,<sup>9</sup>  
Which here appeareth due upon the bond.

- Shy.** 'Tis very true! O wise and upright judge!  
How much more elder art thou than thy looks. **Por.** Therefore lay bare your bosom.
- Shy.** Ay, 'his breast:'  
So says the bond. —doth it not, noble judge? —  
'Nearest his heart;' those are the very words.
- Por.** It is so. Are there balance here to weigh  
The flesh?
- Shy.** I have them ready.
- Por.** Have by some surgeon, Shylock, on your charge,  
To stop his wounds, lest he do bleed to death.
- Shy.** Is it so nominated in the bond?
- Por.** It is not so express'd; but what of that?  
'Twere good you do so much for charity.
- Shy.** I cannot find it: 'tis not in the bond.
- Por.** You, merchant, have you any thing to say?
- Ant.** But little; I am arm'd and well prepar'd.  
Give me your hand, Bassanio; fare you well!  
Grieve not that I am fall'n to this for you;  
For herein Fortune<sup>10</sup> shows herself more kind  
Than is her custom; it is still her use  
To let the wretched man outlive his wealth,  
To view with hollow eye and wrinkled brow  
An age of poverty; from which ling'ring penance  
Of such misery doth she cut me off.  
Commend me to your honourable wife;  
Tell her the process of Antonio's end;  
Say how I lov'd you, speak me fair in death:<sup>11</sup>  
And, when the tale is told, bid her be judge  
Whether Bassanio had not once a love.  
Repent but you that you shall lose your friend,  
And he repents not that he pays your debt;  
For if the Jew do cut but deep enough,  
I'll pay it instantly with all my heart.
- Bass.** Antonio, I am married to a wife  
Which is as dear to me as life itself;  
But life itself, my wife, and all the world,  
Are not with me esteem'd above thy life;  
I would lose all, ay, sacrifice them all,  
Here to the devil, to deliver you.
- Por.** Your wife would give you little thanks for that,