

英国作家生平丛书

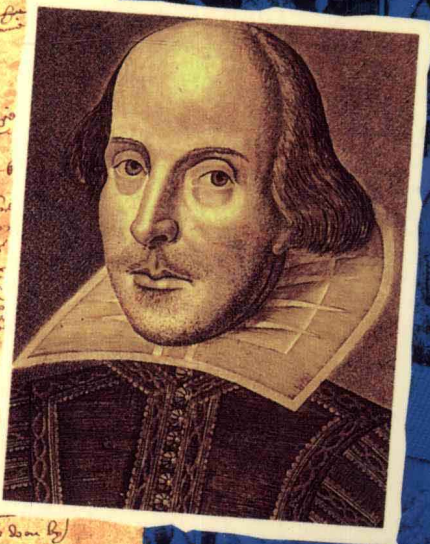
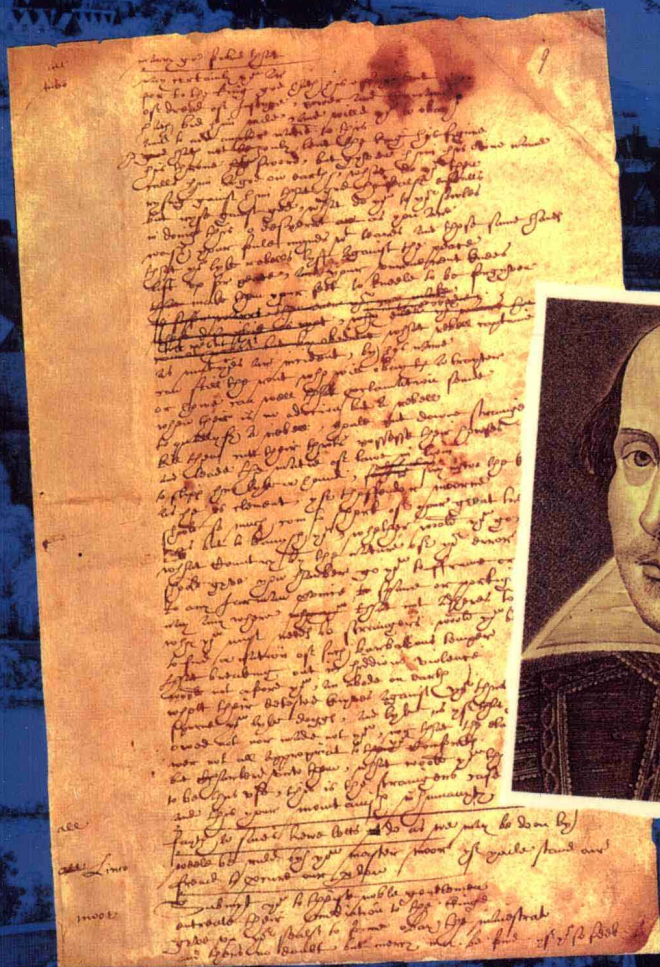
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William

Shakespeare

威廉·莎士比亚

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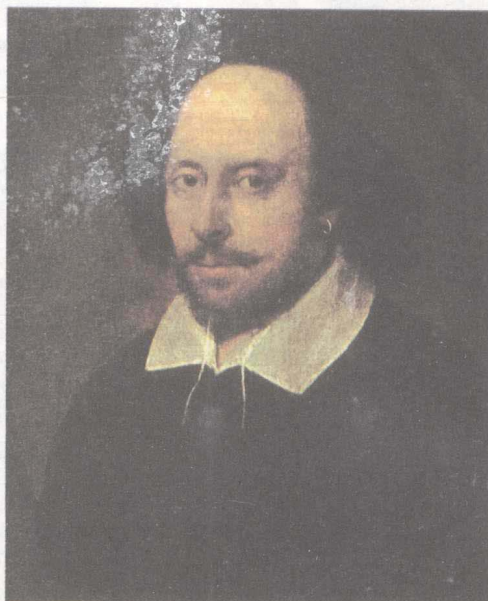




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DOMINIC SHELLARD

# 总序

普通中国读者，包括英语专业的学生，对于英国文学的了解一般只限于个别经典作品，而对作家其人其事及其整个文学创作情况所知甚少。其中部分的原因是文学史家们编写的英国文学史往往注重介绍作品的情节内容，对作家的生活经历、作品的具体创作过程着墨不多。上海外语教育出版社从英国大英图书馆出版社(The British Library)引进出版“英国作家生平丛书”，弥补了这方面的缺憾。该丛书以图文并茂的形式讲述莎士比亚等14位英国著名作家的生平故事，同时穿插介绍他们的作品，有助于充实读者对英国文学的认识。

英国文学源远流长，经历了长期复杂的发展演变过程。在这个过程中，文学本体以外的各种现实的、历史的、政治的、文化的力量对文学发生着影响，而作家个体的独特生活遭遇也是造就文学杰作的一个重要因素。“英国作家生平丛书”对14位名家的传记式介绍，充分展示了这一点。戏剧方面，莎士比亚是英国文艺复兴时期最杰出的剧作家，他当过演员，其作品思想内容深刻、艺术表现手法精湛，历经几个世纪长演不衰。诗歌方面，浪漫主义诗人华兹华斯、柯勒律治、拜伦、济慈的不同身世对他们的诗歌创作及艺术风格产生深刻影响；维多利亚时代诗人伊丽莎白·巴雷特和罗伯特·布朗宁的爱情故事是英国文坛的一段佳话。小说方面，狄更斯是19世纪英国最伟大的小说家，他的许多小说以孤儿为主人公，这与作家童年时代的一段不幸经历有关；康拉德来自波兰，将自己奇特的身世背景和航海经历交融在字里行间；女作家奥斯丁、玛丽·雪莱、勃朗特姐妹、伍尔夫以女性特有的视角和敏锐的观察描摹人性与社会，思考妇女的生存状况，她们的小说无论在思想主题、题材表现方面，还是在叙述手法上，都有创新，对推动英国文学的发展作出了突出贡献。

“英国作家生平丛书”原版由大英图书馆出版社出版，体现出图书馆出版物的特点。书中配有大量的插图，有些是珍贵的手稿，有些是罕见的照片，有些是博物馆或美术馆珍藏的油画和素描，让读者有幸一睹作家的风采，产生直观的感觉。这些插图带有不同时代的印记，营造出浓厚的历史感。丛书的作者均为专业领域里有着较深造诣的学者，对史料的掌握系统全面，他们用生动的语言娓娓讲述作家生平事迹，点评具体文学作品，书末还附有供读者进一步阅读的书单，推荐了有代表性的文献，对英语专业学生撰写课程论文或毕业论文很有帮助。

“英国作家生平丛书”内容有趣，插图精美，文字简洁，兼顾普及性和专业性，是学习和了解英国文学的良师益友。

王守仁  
南京大学

# 导 读



威廉·莎士比亚 (William Shakespeare, 1564–1616) 是英国文坛的巨匠和世界戏剧艺术的顶峰，一生共创作了 37 个剧本 (近年来经学者考证又发现了他的两个剧本)。莎士比亚的戏剧创作大致可分为四个阶段，作品可分为历史剧、喜剧、悲剧和传奇剧四大类。《哈姆雷特》(*Hamlet*, 1600)、《奥赛罗》(*Othello*, 1604)、《麦克白》(*Macbeth*, 1606) 和《李尔王》(*King Lear*, 1605) 四大悲剧代表了莎士比亚戏剧艺术的巅峰。莎士比亚也是伊丽莎白时代出类拔萃的诗人，一生共创作了 154 首十四行诗和两部长篇叙事诗。他的诗歌意味蕴藉，风格典雅，思辨精辟。莎士比亚的作品不仅代表了欧洲文艺复兴时期的最高艺术成就，而且具有永恒的价值和意义，他“不是一个时期、而是所有时代”的伟大作家。在世界文学史上，除了古希腊诗人荷马，也许很难找到一位像莎士比亚那样才华横溢、成就卓著的艺术天才。

今天，世界上几乎没有一个国家未上演过莎翁的戏剧，而他的作品也几乎被译成每一种主要语言而流行全世界。

《威廉·莎士比亚》是大英图书馆出版社近期隆重推出的“英国作家生平丛书”之一，这套丛书以全新的视角考察了在英国文学史上具有重要地位和影响的一批经典作家的人生经历和创作历程。丛书出版后在英语国家引起了积极的反响。

本书全面、系统地介绍了莎士比亚富于传奇色彩的人生经历，生动地揭示了这位顶级戏剧大师的创作历程和艺术成就。作者不但详尽地介绍了莎士比亚的家庭背景和童年生活，而且还讨论了他成长和成名的社会环境、历史氛围和文化气息。本书具有三个明显的特点：一是脉络清晰，作者按

时间顺序来介绍莎翁和英国社会的一系列重要事件，既追溯了他从出生到去世的整个人生历程，又不时将这位艺术天才的成长和成名同当时的社会现实结合起来；二是视野宽广，作者将莎翁的人生经历和创作历程置于伊丽莎白时代的英国乃至整个欧洲文艺复兴的大背景中，不但论述了人文主义思想的内涵和文艺复兴运动的性质，而且还介绍了当时的经济、宗教、文化和习俗，给人一种“见树又见林”的感觉；三是趣味盎然，书中既有莎翁家乡的风土人情，又有伦敦剧院的兴衰与变迁，还有英国宫廷贵族和市井百姓的生活方式，可谓精彩纷呈，妙趣横生。此外，作者还揭示了一些有关莎翁的鲜为人知的事实，对读者深入了解这位艺术天才具有重要的参考价值。本书内容丰富，资料翔实，图文并茂，语言流畅，通俗易懂，是一部优秀的人物传记作品，高校英语专业本科生、研究生以及文学爱好者都能从中获得某种启迪和教益。

李维屏

上海外国语大学





## Preface

As of April 1998 the catalogue of the British Library listed 17,099 books devoted to some aspect of the career of William Shakespeare. The number probably increases every week. This compares with 958 for John Keats, 774 for Shakespeare's theatrical rival and friend, Ben Jonson, and 522 for his early competitor, Christopher Marlowe. There are several reasons for this phenomenal interest. Positive ones include the breadth of Shakespeare's intellect, the theatricality of his plays, the beauty of his poetry, the precision of his language and the perception of his insight. More questionable ones cover the self-perpetuating nature of the Shakespeare industry, the dominant position in the literary canon that successive generations of literary and dramatic critics have accorded him (to the possible exclusion of other valuable work) and the malleability of the Shakespeare icon to support various cultural or political causes (rather in the manner of the Bible). For, at the very least, Shakespeare possesses one of the most distinctive faces the world has ever witnessed. Everybody recognises the bald dome and the long hair over his ears. Such is the power of the Shakespeare brand that this face is seen at the end of the twentieth century as the very epitome of wisdom, even by those who would never dream of seeing a play of his in the theatre, let alone read one of his sonnets in the privacy of their own home. Or to be more accurate, the *artistic recreation* of his face as depicted in the Droeshout engraving that appears on the front of the First Folio (and the cover of this book) is seen as the epitome of wisdom. For even in our familiar visual image of Shakespeare, art merges with life, as with so much of his biography.

This brings us to another, often forgotten, reason for our fascination with Shakespeare, the fact that he is an enigma. Rather as with Jesus Christ, the usual facets of biographical accounts are irretrievably missing, such as what he liked to eat, or whether he was fond of ale or sack; did he actually know Queen Elizabeth, and why did his father suffer such a decline in fortune during his early childhood? This absence of hard fact (if such a thing can exist) has both enhanced his mystique and proved a huge source of frustration (spurring countless academics to scurry around Warwickshire in the hope of finding a crucial and priceless letter or manuscript that will fill in a gap or two). The aim of this book is not to conjure up ever-more

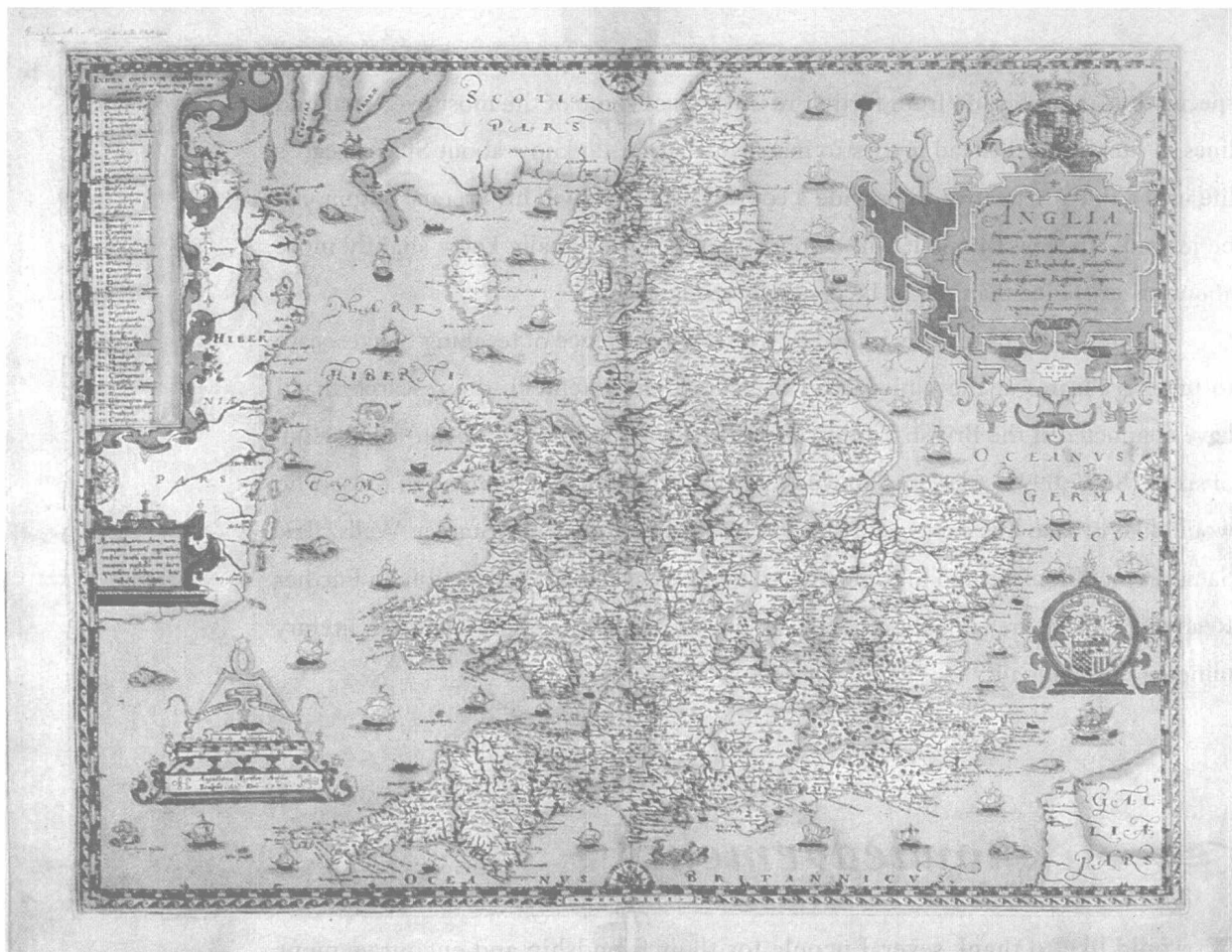
speculation about his life from further re-analysis of some of the most over-analysed lines in literature. Instead it tries to marshal what we do know about Shakespeare's life into a fluent narrative to provide a context against which his literary output can be judged. In this, I hope it will demonstrate that we actually know slightly more about his existence than might be generally recognised.

In this task I have been guided by my own experience of teaching Shakespeare to undergraduates at the Universities of Salford and Sheffield, the research that I have conducted at the British Library and in Stratford and the invaluable scholarship of six of the 17,099 books cited above. I particularly wish to commend to those who would like to take this subject further the magnificent works by Stanley Wells, Eric Sams, Peter Thomson and S. Schoenbaum that I have listed in my section on Further Reading. They are as sure a guide as any through the most complex literary minefield of them all.

## *Acknowledgements*

I would like to thank several people for their friendship and encouragement during the writing of this book. Anne Young, my Editor at British Library Publications; Sally Brown, Senior Curator of Modern Literary Manuscripts, The British Library; Pete and Carol Lilleker; and, in particular, John Walker, to whom I dedicate this work.

*Dominic Shellard*  
*June 1998*





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# Elizabethan England

## *The Effect of the Reformation*

The sixteenth century was one of the most eventful periods in the history of England. It began with fundamental religious upheaval that would reverberate throughout the reigns of successive Tudor and Stuart monarchs, and ended in a golden age for art, science, literature and particularly drama. The career of William Shakespeare, who was born in 1564, was shaped by many of these events and it is necessary at the outset of any account of his life to be aware of the context in which he was living.

The defining event of the century was the creation of an independent Protestant Church of England and the rejection of the previously dominant Roman Catholicism and the authority of the pope. Frustrated by the lack of a male heir from his first marriage to Catherine of Aragon, Henry VIII decided, in 1527, that he wished to have the union annulled. Six years of persuasion, threat and coercion followed, as the king attempted to persuade the pope that he should be granted his wish and be permitted to marry Anne Boleyn - but it was to no avail. Rome was implacable. The only hope seemed to be the suggestion from Thomas Cromwell that Henry should end the pope's jurisdiction in England by creating himself the 'Supreme Head of the Church of England' and become the master of his own fate. The result was the Act of Supremacy in 1534, which made Henry the supreme head of the new English religion, and the subsequent dissolution of the Catholic monasteries that resulted in vandalism and desecration between 1536 and 1540.

Henry had secretly married Anne in January 1533, presumably because Anne was pregnant with the future Elizabeth I, but one should be careful not to view the break with Rome as a matter of simple expediency on the part of an impatient king. There had been a tradition of hostility to the Catholic Church in England for the previous 150 years, since the clergy were perceived by the laity as being venal, immoral and corrupt. One only has to read Chaucer's satirical portrayals of the Monk, The Summoner and The Pardoner in the *General Prologue to the Canterbury Tales* (written in 1387) to appreciate how enduring this feeling had become.

*Opposite page, top:*

*Christopher Saxton's map of England and Wales, 1583.*

*British Library Maps C.7.c.1.*

*Opposite page, bottom left:*

*King Henry VIII (born 1491, crowned 1509, died 1547), painted by an unknown artist.*

*National Portrait Gallery*

*Opposite page, bottom right:*

*Anne Boleyn, second wife of Henry VIII (married 1533, executed 1536) and mother of Elizabeth I, painted by an unknown artist.*

*National Portrait Gallery*

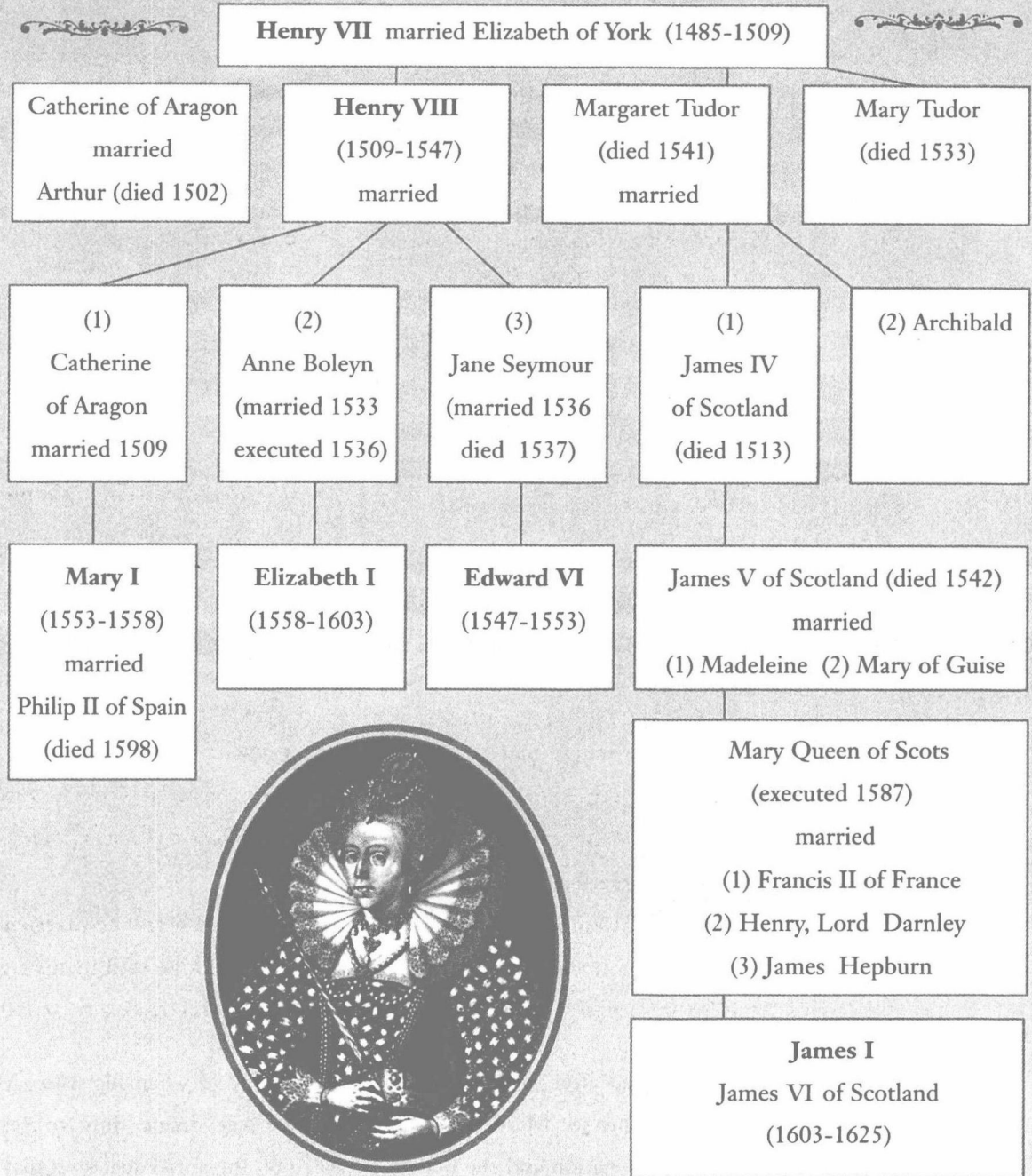
Description of The Pardoner from Chaucer's *General Prologue*

<i>...in his male he hadde a pilwe-beer,</i>	in his baggage; pillow-case
<i>Which that he seyde was Oure Lady veil:</i>	
<i>He seyde that he hadde a gobet of the seil</i>	fragment
<i>That Seint Peter hadde, whan that he wente</i>	
<i>Upon the see, til Jhesu Crist him hente.</i>	called him to be his disciple
<i>He hadde a crois of latoun ful of stones,</i>	cheap metal cross
<i>And in a glas he hadde pigges bones.</i>	
<i>But with thise relikes, whan that he fond</i>	
<i>A povre person dwellinge upon the lond,</i>	
<i>Upon a day he gat him moore moneye</i>	
<i>Than that the person gat in monthes tweye;</i>	he made more money in one day from these relics than the poor person did in two months

Therefore, the reforming of the practices of the Catholic Church in England - the Reformation - had its roots both in the desire of Henry VIII for an unobtainable divorce and the perceived immorality of the clergy. The ability to pray directly to God without the necessary intercession of a hierarchy of priests, bishops and cardinals was a theological reflection of this desire to simplify church practice.

For all the attempts by Henry VIII to secure a male heir - he married six wives in total - it is ironic that he was to be succeeded on his death by his sickly son from his marriage to Jane Seymour, Edward. Only nine years old when he became king, the boy-king's 'interests' were cared for by two Lord Protectors: Edward, Duke of Somerset, and then John, Duke of Northumberland. It was a period of court machinations and factionalism and although the First Protestant Prayer Book was introduced as the sole form of worship in 1549, the health of the new national religion seemed as precarious as that of the adolescent king.

## English Monarchs from Henry VII to James I

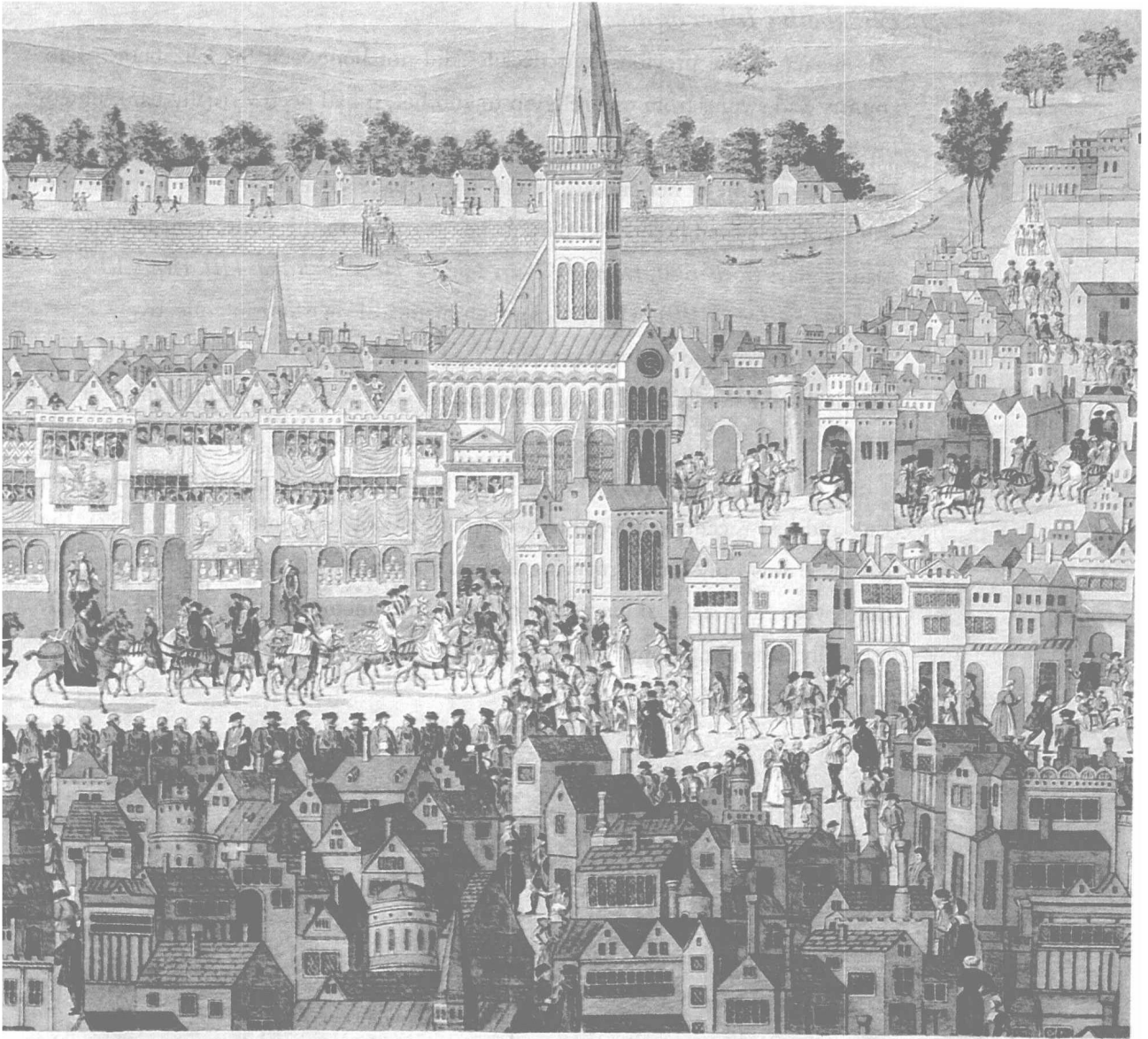




THE PROCESSION  
*FROM THE TOWER OF LONDON TO WESTMINSTER*

This was confirmed after the death of Edward VI in 1553 when his sister, Mary, acceded to the throne. Mary considered it to be her divine duty to restore Catholicism to the nation and she quickly repealed all the anti-Papal laws that had been passed since 1529, inflamed nationalistic sentiment by marrying the Catholic





KING EDWARD VI.

ER, FEB. XIX, MDXLVII, PREVIOUS TO HIS CORONATION.

Prince Philip of Spain in 1554 and presided over the burning for heresy of almost 300 Protestant martyrs between 1555 and 1558. Little wonder that she has come to be known as 'Bloody Mary', yet she, too, was to die disappointed at the prospects after her reign - for the next in line was the young Protestant princess, Elizabeth.

*The procession of King Edward VI before his coronation at Westminster (1547).*

*Society of Antiquaries*