

高等教育英语专业教材

*Appreciative Analysis of Selected  
Reading of English Masterpieces*  
英文名篇选读及赏析

主 编 石 卉  
副主编 王国印  
李大鹏

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Readings of English Masterpieces**

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## 内容提要:

本书从几千年的英美文学史中采撷精华,起于莎士比亚,终于20世纪中期,集合各种文学体裁,筛选出堪称“名篇”的文学作品六十余篇,既分别代表了各个文学发展阶段的不同特点,又具有各自的独创性。本书按照诗歌、散文、戏剧、小说四种文体分类,各种文体中又按照作者出生年代的先后顺序排列,读者可依此更清晰、更全面地领略各种体裁文学作品的魅力。

本书是一本集原文与注释、作者简介及作品赏析相结合的书,可作为大专院校英语专业英美文学课程的教学参考读物,也可作为非英语专业高年级学生的课外英语读物。本书从各个角度对这些名篇作全面的汇集、评说、解读,以期能抛砖引玉,引导读者由点及面一窥源远流长的英美文学概貌,并以简便快捷的方式领略其精华。本书在各篇正文之后,给读者提供了难点的注释,便于读者更好地理解作品;而通过作者介绍及作品赏析,不仅让读者获得最基本的知识储备,更有助于读者获得生动的鉴赏体验,培养其获取一定的文学鉴赏能力和技巧。

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## 前言

面对浩如烟海的英文名篇名著，读者往往不知所措。而随着现代生活节奏的加快，短小的诗歌、散文、戏剧及小说以篇幅短小、形式活泼、主题突出而更受人们的青睐。《英文名篇选读及赏析》一书从几千年的英美文学史中采撷精华，起于莎士比亚，终于20世纪中期，集合各种文学体裁，筛选出堪称“名篇”的文学作品二十余篇，既分别代表了各个文学发展阶段的不同特点，又具有各自的独创性。本书包括诗歌、散文、戏剧、小说四种文体，各种文体按照作者出生年代的先后顺序排列，读者可依此更清晰、更全面地领略各种体裁文学作品的魅力和精华。

《英文名篇选读及赏析》集原文选读与难点注释、作者简介及背景导读、作品赏析和阅读指导于一体，将知识性、鉴赏性和指导性完美结合。原文选读将原著完整或部分地呈现在读者面前，有利于读者深入其中，细细品味；知识性主要体现在难点注释、作者简介和背景导读中，由此对该作品产生的社会时代特点、作者生平、创作经历、创作成果等进行介绍，使读者在阅读中丰富文学知识，提高文化意识；鉴赏性则主要通过作品赏析和阅读指导两部分体现出来，编者既从宏观角度分析了每部作品的思想内容、创作特点、写作风格和艺术特色，又从微观角度撷取了部分知名篇章和妙语佳句等精华进行精心地分析鉴赏，指出了这些文学作品的艺术价值。指导性贯穿于著作始终，集中体现在阅读指导中，在阅读方法和阅读技巧方面给出了切实可行的建议。

本书从各个角度对这些名篇作全面的汇集、评说、解读，以期能抛砖引玉，引导读者由点及面一窥源远流长的英美文学概貌，并以简便快捷的方式领略其精华。本书在各篇正文之后，给读者提供了难点的注释，便于读者更好地理解作品；而通过作者介绍及作品赏析，不仅让读者获得最基本的知识储备，又有助于读者获得生动的鉴赏体验，培养其获取一定的文学鉴赏能力和技巧。本书可作为大专院校英语专业英美文学课程的教学辅助参考读物，也可作为非英语专业高年级学生的英语课外读物。



本书主要由富有多年英美文学教学经验的教师精心撰写而成，鉴于编者在教学和研究中的特长，特作以下分工。

石 卉（安阳师范学院）：The Blue Hotel, The Garden Party

王国印（安阳师范学院）：Of Studies, Snake, The Horse Dealer's Daughter,  
The Happy Prince

张海英（安阳师范学院）：The Yellow Wallpaper, The Open Window, The Triumph  
of the Egg, Counterparts

李大鹏（安阳师范学院）：Macbeth

祖述乐（安阳师范学院）：To George and Thomas Keats, To Richard Woodhouse,  
To Autumn, Ode to a Nightingale

朱小超（安阳工学院）：Mrs. Warren's Profession

汤中生（安阳师范学院）：The House of Cobwebs

张 宁（新乡广播电视大学）：The Lost Phoebe, The Lord of the Dynamos

暴晓光（安阳师范学院）：Love of Life, Letter to Lord Chesterfield, When I Consider  
How My Light Is Spent

孙 佳（河南铁路职业技术学院）：The Gift of the Magi, A Room of One's Own

本书是全体编者集体创作、共同努力的成果，是全体编者智慧和创造的结晶。全书在编写过程中得到了全体编委的支持和协助，石卉同志负责组稿和校审，李大鹏同志负责协助及联系工作。在此，向他们辛勤的工作表示诚挚的谢意！

由于编者学术水平有限，评注中难免出现错误，恳请读者批评指正！

编者

2009年1月

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# Of Studies

Francis Bacon

Studies serve for delight, for ornament, and for ability. Their chief use for delight, is in privateness<sup>1</sup> and retiring<sup>2</sup>; for ornament, is in discourse; and for ability, is in the judgment and disposition of business. For expert men<sup>3</sup> can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshalling of affairs<sup>4</sup>, come best from those that are learned. To spend too much time in studies, is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules, is the humour<sup>5</sup> of a scholar. They perfect nature, and are perfected by experience: for natural abilities are like natural plants, they need pruning by study; and studies themselves do give forth directions too much at large<sup>6</sup>, except they be bounded in by experience. Crafty men<sup>7</sup> contemn studies, simple men admire<sup>8</sup> them, and wise men use them; for they teach not their own use; but that is a wisdom without them, and above them<sup>9</sup>, won by observation. Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse<sup>10</sup>; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously<sup>11</sup>; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy<sup>12</sup>, and extracts made of them by others; but that would be<sup>13</sup>, only in the less important arguments<sup>14</sup>, and the meaner sort of books: else distilled books are like common distilled waters, flashy things<sup>15</sup>.

Reading maketh<sup>16</sup> a full man; conference a ready man<sup>17</sup>; and writing<sup>18</sup> an exact man. And therefore, if a man write little,<sup>19</sup> he had need have<sup>20</sup> a great memory; if he confer little, he had need have a present wit<sup>21</sup>; and if he read little, he had need have much cunning, to seem to know that<sup>22</sup> he doth not<sup>23</sup>. Histories make men wise; poets witty; the mathematics subtile<sup>24</sup>; natural philosophy<sup>25</sup> deep; moral<sup>26</sup> grave; logic and rhetoric able to contend. Abeunt studia in mores.<sup>27</sup> Nay there is no stand<sup>28</sup> or impediment in the wit<sup>29</sup>, but may be wrought out<sup>30</sup> by fit studies: like as<sup>31</sup> diseases of the body may have appropriate exercises. Bowling is good for the stone and reins<sup>32</sup>; shooting for the lungs and breast; gentle walking for the stomach; riding for the head; and the like. So if a man's wit be wandering,<sup>33</sup> let him study the mathematics; for in demonstrations<sup>34</sup>,





if his wit be called away never so little<sup>35</sup>, he must begin again. If his wit be not apt to distinguish or find differences, let him study the schoolmen<sup>36</sup>; for they are cymini sectores<sup>37</sup>. If he be not apt to beat over matters<sup>38</sup>, and to call up one thing to prove and illustrate another, let him study the lawyers' cases. So every defect of the mind may have a special receipt.

### Notes:

1. privateness 独自一人
2. retiring 相当于 retirement, 意为隐居
3. expert men 有经验者
4. marshalling of affairs 安排事情
5. humor 怪癖
6. too much at large 不着边际
7. crafty men 即 men of craft
8. admire 惊奇不已
9. without them, and above them 高于书本, 在书本之上
10. nor to find talk and discourse 也不寻找谈论的话题和材料
11. curiously 仔细地
12. by deputy 请人代理
13. that would be 相当于 that ought be, 意为应该
14. argument 指书本的内容
15. flashy things 平淡无味的东西
16. maketh 相当于 makes
17. a ready man 善于应对的人
18. writing 做笔记
19. if a man write little 在早期的英语中, if, though 等连词引导的从句要使用虚拟语气。  
下文出现的 confer, read 以及 if a man's wit be wandering, if his wit be called away, if his wit be not apt, if he be not able 等句中的 be, 都是虚拟语气形式。
20. had need have 相当于 ought to have
21. a present wit 急中生智
22. that 相当于 what
23. doth not 即 doth not
24. subtle 深入细致
25. natural philosophy 自然科学
26. moral 伦理
27. Abeunt studia in mores 拉丁文英语, 相当于 studies pass into the character, 意为凡有  
所学, 皆成性格
28. stond 相当于 stand
29. in the wit 心智
30. wrought out 驱除

- 31. **like as** 相当于 **as**
- 32. **the stone and reins** 睾丸和肾脏
- 33. **if a man's wit be wandering** 如果一个人不专心致志
- 34. **demonstrations** 使用推理方法做数学题目
- 35. **never so little** 相当于 **no matter how little**
- 36. **the schoolmen** 经院哲学家们
- 37. **cymini sectores** 拉丁文引语, 相当于 **dividers of cumin seeds**, 意为过分讲究细节的人
- 38. **to beat over matters** 仔细审查一切



## 作者简介和作品赏析

弗兰西斯·培根 (Francis Bacon, 1561~1626), 英国伊丽莎白时期著名的哲学家、散文家, 生于伦敦贵族家庭, 幼年聪慧过人, 很小时即入剑桥大学学习, 两年后去法国, 学过统计学和外交, 并曾在英国驻法国大使馆工作。父亲过世后回到英国, 学过法律, 当过律师, 官至英国王室掌玺大臣和大法官。培根之所以久负盛名, 不仅是因为他曾经拥有显赫的地位, 还由于他创造了许多为人们所极力称道的成就。培根一生著述颇丰, 涉及许多领域。他曾说过: “我把一切知识都纳入我的研究领域”。他提出了“知识就是力量”的论断, 对知识的作用具有远大眼光。他反对经院哲学和唯心主义, 是英国经验论哲学的奠基人, 马克思曾称他是“英国唯物主义和整个现代实验学的真正始祖”。

培根的著述大致分为三类: 一是哲学著作, 二是文学著作, 三是法律著作。他的许多重要著作都用拉丁文撰写, 意图垂之久远。

他在文学上的主要贡献是《论说文集》(*The Essays*), 又被译为《随笔》, 收文章 58 篇, 内容丰富, 见解独到, 是英国散文中的精品。《论读书》是其中的第 50 篇, 共有 1597 年、1612 年和 1625 年三个版本, 第一版只收了 10 篇文章, 到第三版才收了 58 篇。从 1597 年到 1625 年, 共经历了 28 年时间。这期间, 作者一直把它带在身边, 修改、增补, 反复加工润色, 使之不断完善。《论读书》在第一个版本中就有, 现在的这篇文章与第一版中的同篇相比, 在内容、篇幅和用词等方面已有很大不同。

培根是英国第一个随笔作家, 他的 58 篇文章论及人生的各个方面: 治学方法, 社会时尚, 处世哲学, 人生经验, 如《论读书》、《说婚姻与独身》、《说财富》、《说爱》、《论国家之真正强盛》等, 从个人生活到国家大事, 几乎无所不包。

《论读书》的思想深刻, 写作语言很具特色, 国内许多大家对它作过翻译, 尤其是王佐良对它的翻译堪称经典, 译文如下。

读书足以怡情, 足以博彩, 足以长才。其怡情也, 最见于独处幽居之时; 其博彩也, 最见于高谈阔论之中; 其长才也, 最见于处世判事之际。练达之士虽能分别处理细事或一一判别枝节, 然纵观统筹、全局策划, 则舍好学深思者莫属。读书费时过多易惰, 文采藻饰太盛则矫, 全凭条文断事乃学究故态。读书补天然之不足, 经验又补读书之不足, 盖天生才干犹如自然花草, 读书然后知如何修剪移接; 而书中所示, 如不以经验范之, 则又大而无当。有一技之长者鄙读书, 无知者羡读书, 唯明智之士用读书, 然书并不以用处告人, 用书之智不在书中, 而在书外, 全凭观察得之。读书时不可存心诘难作者, 不可尽信书上所言, 亦不可只为寻章摘句, 而应推敲细思。书有可浅尝者, 有可吞食者, 少数则须咀嚼消化。换言之, 有只须读其部分者, 有只须大体涉猎者, 少数则须全读, 读时须全神贯注, 孜孜不倦。书亦可请人代读, 取其所作摘要, 但只限题材较次或价值不高者, 否则

书经提炼犹如水经蒸馏、淡而无味矣。

读书使人充实，讨论使人机智，笔记使人准确。因此不常作笔记者须记忆特强，不常讨论者须天生聪颖，不常读书者须欺世有术，始能无知而显有知。读史使人明智，读诗使人灵秀，数学使人周密，科学使人深刻，伦理学使人庄重，逻辑修辞之学使人善辩。凡有所学，皆成性格。人之才智但有滞碍，无不可读适当之书使之顺畅，一如身体百病，皆可借相宜之运动除之。滚球利举肾，射箭利胸肺，慢步利肠胃，骑术利头脑，诸如此类。如智力不集中，可令读数学，盖演题须全神贯注，稍有分散即须重演；如不能辨异，可令读经院哲学，盖是辈皆吹毛求疵之人；如不善求同，不善以一物阐证另一物，可令读律师之案卷。如此头脑中凡有缺陷，皆有特药可医。

《论读书》全文不长，头尾相接，一气呵成。从内容看它包含三层意思：第一，读书有用，读书有益，但读书需受经验的制约，有需要与观察相结合，才能事半功倍，获得真知；第二，读书要有正确的态度，也要有正确的方法，人的精力和时间有限，书是读不完的，所以读书必须选择，另外，读和写及讨论要结合，三者相辅相成；第三，书像药，可以消除愚蠢，不同的书有不同的用途，人的心智若有什么毛病，都可以通过读书得到治疗。培根说，读书有三大用途：怡情、博彩和长才，所以人人必须读书，以提高和完善自己，“读书补天然之不足”，就像天然花草，需要修剪一样。然而人们读书又需结合自己的具体情况，才能取得最佳的效果。为什么培根强调观察的重要呢？因为“用书之智，不在书中，而在书外，全凭观察得之”，如果人只读书而无实践，缺乏观察，常常花了工夫却收效不大。书中饱含智慧，可是读者读了书却并不一定会获得智慧，因为智慧常常“不在书中，而在书外”。

书籍是人类进步的阶梯，人要进步就得读书。当然，对书本应该有一个正确的看法，对读书应有一个正确的态度。人不能不信书，但也不能尽信书。如培根所说：“读书时不可存心诘难作者，不可尽信书上所言，亦不可只为寻章摘句，而应推敲细思。”人生苦短，除读书外，还要吃饭、睡觉、休息和从事其他活动。读书必须选择，而且读不同的书应有不同的方法，可精读，可泛读，可全读，可部分读，甚至可请别人代读，或只读别人作的摘要。只有这样我们才能读的多些，才能取得较好的效果。有些书虽然要读完，但不必“全神贯注，孜孜不倦”；有些价值不高的书，只需“浅尝辄止”，“大体涉猎”，或仅读一小部分，或仅了解其大意即可。读书时也可以作读书笔记，读后也可以写写心得体会，也可以与别人进行讨论，以便对书有更深入的理解。

培根主张阅读各种不同的书。不同的书有不同的用途，对人的心智起着不同的作用，如培根在文中所说，“读史使人明智，读诗使人灵秀，数学使人周密，科学使人深刻，伦理学使人庄重，逻辑修辞之学使人善辩”。人所读之书对人的影响极大，最终将影响人的性格。也即“Abeunt studia in mores（凡有所学，皆成性格）”。

读书能治心病。培根在本文中说，“人之才智但有滞碍，无不可读适当之书使之顺畅”，“如此头脑中凡有缺陷，皆有特药可医”。这个药不是别的，就是各种不同的书籍。

这篇优美的散文给读者带来美的享受，很大程度上归功于其美妙的艺术手法。

简练是培根文风的一大特点。这些文章大多短小精悍，说理透彻，布局精当，结构严谨，格言警句俯拾皆是。《论读书》短小精悍，含义隽永。全文仅 305 个词，却把读书的妙用和读书的方法两个问题说得非常透彻。原因在于文中大多数并列式同时又使用了省略手段，二者结合使用使句子更加简洁，信息重点更加突出。例如：Their chief use



for delight, is in privateness and retiring; for ornament, is in discourse, and for ability, is in the judgment and disposition of business. 此句仅有 27 个单词, 但是传递着极其丰富的信息, 信息流动过程中畅通无阻, 给人以一气呵成之感, 慨叹之余, 回味无穷。此句中一共有三个结构相同的短句。在第二和第三个小句中, 承前省略了 “their chief use (for)”。排比句的几个组成部分形式工整, 意思上层层递进; 后两部分中省略手段的使用更使整个句子显得简洁明快, 收到言简意赅的效果, 给人以清晰明快的美感。

《论读书》在选词方面独具匠心。全文多用庄重典雅的古语词, 一方面可以更好地体现作者冷静、理性的态度, 另一方面给读者以厚重、古典的美感。文中用到的古语词有: **marshalling, humour, maketh, doth, stond, discourse**。文中两处使用了拉丁语, 给文章制造特定的历史格调, 增添古色古香的味道。

《论读书》属于学习、教育一类的论述型语篇。为了增强议论文的吸引力, 需要讲究议论的形象性, 要使议论的语辞呈现出一种动人的魄力。修辞是给语言增色添彩的催化剂。朱光潜先生曾说: “我们确信, 说理文如果要写好, 也还是要动一点感情, 要用一点形象思维, 要讲一点修辞的。”

《论读书》中句式多采用平行结构, 体现语言及语义的平衡美。从文体功能方面来说, 并列式的使用便于表达强烈的感情, 突出所强调的内容, 同时能够增强语言的气势。而从形式上来说, 平行可以使语言简洁明了, 结构精致对称, 形成视觉上的均衡美。平行结构可以由单词、短语或句子构成。在本文中, 作者将三种平行结构交错使用。

单词平行: 由单个名词或动词排列而成, 如 **privateness and retiring, contradic and confute, weight and consider** 等。

短语平行: 由分词短语并列而成, 如 **Studies serve for delight, for ornament, and for ability**。短语平行让作品结构匀称, 形成视觉上的匀称美, 还能增强语言的表现力、吸引力, 使之易于朗诵、流传。

句子平行: **Some books are to be tasted, others to be swallowed, and some few to be chewed and digested**。此句中用了三个结构相同意义连贯的短句组成的排比句, 对读书的方法进行了高度的概括, 形式工整, 而且意思上层层递进, 犹如排山倒海之阵势, 颇具说服力。这种并列式用来说明和定论, 不仅结构整齐, 逻辑严谨, 而且文章的节奏也匀称悦耳, 充分体现了语言的美。作者合理地将单词、短语和句子三种平行结构交替使用, 使原文既有均衡美, 又有参差感。

比喻也是培根善用的修辞手法, 它们是极富有诗意的语言形式。比喻的基本作用是把事物描绘得生动活泼, 或把事理解说得可感可悟, 同时还能使文章显得新颖别致、韵味悠长。例如: **They perfect nature, and are perfected by experience: for natural abilities are like natural plants, that need proyning by study...** 为了能够使读者易于理解这一深奥的道理, 培根利用天才与天然花木之间存在的相似性, 巧妙地将二者进行比较。众所周知, 天然花木不经修枝剪叶这一过程, 必然会枝丫旁生。正是由于不同类事物的比拟, 才使人产生联想, 才造成了形象。同样, 在下面这一句子中, 作者将人们心智方面存在的种种障碍比作人体的各种疾病, 心理障碍可以通过读书来排除, 就如疾病可以通过适当的运动来治疗一样。 **Nay there is no stond or impediment in the wit, but may be wrought out by fit studies: like as diseases of the body may have appropriate exercises**。如此比喻将深刻的道理简化于常识性的事例当中, 既增强了语言的表达效果, 又不至于让读者感到枯燥乏味。

# Macbeth

W. William Shakespeare

## Act I Scene III A heath near Forres

*Thunder. Enter the three Witches*

**FIRST WITCH** Where hast thou been, sister?

**SECOND WITCH** Killing swine.

**THIRD WITCH** Sister, where thou?

**FIRST WITCH** A sailor's wife had chestnuts in her lap,

And munched, and munched, and munched: —

“Give me,” quoth I:

“Aroint thee, witch!” the rump-fed ronyon cries. <sup>1</sup>

Her husband's to Aleppo gone, master the Tiger:

But in a sieve I'll thither sail,

And, like a rat without a tail,

I'll do, I'll do, and I'll do.

**SECOND WITCH** I'll give thee a wind.

**FIRST WITCH** Tour kind.

**THIRD WITCH** And I another.

**FIRST WITCH** I myself have all the other,

And the very ports they blow,

All the quarters that they know

I' the shipman's card.

I will drain him dry as hay:

Sleep shall neither night nor day

hang upon his pent-house lid;

He shall live a man forbid:

Weary se'nnights nine times nine





Shall he dwindle, peak and pine:  
Though his bark cannot be lost,  
Yet it shall be tempest-tost. <sup>2</sup>  
Look what I have.

**SECOND WITCH** Show me, show me.

**FIRST WITCH** Here I have a pilot's thumb,  
Wrecked as homeward he did come. *Drum within*

**THIRD WITCH** A drum, a drum!  
Macbeth doth come.

**ALL** The weird sisters, hand in hand,  
Posters of the sea and land  
Thus do go about, about;  
Thrice to thane, and thrice to mine,  
And thrice again, to make up nine.  
Peace! The charm's wound up.

*Enter MACBETH and BANQUO*

**MACBETH** So foul and fair a day I have not seen.

**BANQUO** How far is't called to Forres? What are these?  
So withered and so wild in their attire, <sup>3</sup>  
That look not like the inhabitants on the earth,  
And yet are on't? Live you? or are you aught  
That man may question? You seem to understand me,  
By each at once her choppy finger laying  
Upon her skinny lips. You should be women,  
And yet your beards forbid me to interpret  
That you are so.

**MACBETH** Speak, if you can. What are you?

**FIRST WITCH** All hail, Macbeth! hail to thee, thane of Glamis!

**SECOND WITCH** All hail, Macbeth! hail to thee, thane of Cawdor!

**THIRD WITCH** All hail, Macbeth, that shalt be King hereafter!

**BANQUO** Good sir, why do you start, and seem to fear  
Things that do sound so fair?  
[*To the Witches.*] I' the name of truth,  
Are ye fantastical, or that indeed  
Which outwardly ye show? My noble partner  
You greet with present grace and great prediction  
Of noble having and of royal hope,  
That he seems rapt withal; <sup>4</sup> to me you speak not.  
If you can look into the seeds of time,

And say which grain will grow and which will not,  
Speak then to me, who neither beg nor fear  
Your favours nor your hate.

**FIRST WITCH** Hail!

**SECOND WITCH** Hail!

**THIRD WITCH** Hail!

**FIRST WITCH** Lesser than Macbeth, and greater.

**SECOND WITCH** Not so happy, yet much happier.

**THIRD WITCH** Thou shalt get kings, though thou be none;  
So all hail, Macbeth and Banquo!

**FIRST WITCH** Banquo and Macbeth, all hail!

**MACBETH** Stay, you imperfect speakers, tell me more.

By Sinel's death I know I am thane of Glamis;  
But how of Cawdor? The thane of Cawdor lives,  
A prosperous gentleman; and to be king  
Stands not within the prospect of belief  
No more than to be Cawdor.  
Say from whence  
You owe this strange intelligence, or why  
Upon this blasted heath you stop our way  
With such prophetic greeting. Speak, I charge you.

*Witches vanish.*

**BANQUO** The earth hath bubbles, as the water has,  
And these are of them. Whither are they vanished?

**MACBETH** Into the air; and what seemed corporal melted  
As breath into the wind.<sup>5</sup>  
Would they had stayed!

**BANQUO** Were such things here as we do speak about,  
Or have we eaten on the insane root  
That takes the reason prisoner?

**MACBETH** Your children shall be kings.

**BANQUO** You shall be King.

**MACBETH** And thane of Cawdor too; went it not so?

**BANQUO** To the self-same tune and words. Who's here?

*Enter ROSS and ANGUS*

**ROSS** The King hath happily received, Macbeth,  
The news of thy success; and when he reads  
Thy personal venture in the rebels' fight,  
His wonders and his praises do contend<sup>6</sup>



Which should be thine or his.  
 Silenced with that,  
 In viewing o' er the rest o' the self-same day,  
 He finds thee in the stout Norweyan ranks,  
 Nothing afeard of what thyself didst make,  
 Strange images of death.  
 As thick as hail  
 Came post with post; and every one did bear  
 Thy praises in his kingdom's great defence,  
 And poured them down before him.

**ANGUS** We are sent

To give thee from our royal master thanks;  
 Only to herald thee into his sight,  
 Not pay thee.

**ROSS** And, for an earnest of a greater honour,

He bade me, from him, call thee thane of Cawdor;  
 In which addition, hail, most worthy thane!  
 For it is thine.<sup>7</sup>

**BANQUO** [*Aside.*] What, can the devil speak true?

**MACBETH** The thane of Cawdor lives; Why do you dress me  
 In borrowed robes?

**ANGUS** Who was the thane lives yet;

But under heavy judgement bears that life  
 Which he deserves to lose.  
 Whether he was combined  
 With those of Norway, or did line the rebel  
 With hidden help and vantage, or that with both  
 He laboured in his country's wreck, I know not;<sup>8</sup>  
 But treasons capital, confessed and proved,  
 Have overthrown him.

**MACBETH** [*Aside.*] Glamis, and thane of Cawdor!

The greatest is behind.

[*To Ross and Angus.*] Thanks for your pains.

[*To Banquo.*] Do you not hope your children shall be kings,  
 When those that gave the thane of Cawdor to me  
 Promised no less to them?

**BANQUO** That, trusted home

Might yet enkindle<sup>9</sup> you unto the crown,  
 Besides the thane of Cawdor. But 'tis strange;