

Tales from Shakespeare

莎士比亚故事集

Charles Lamb 查尔斯·兰姆

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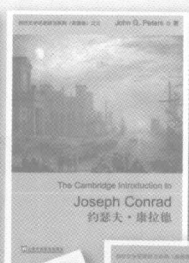
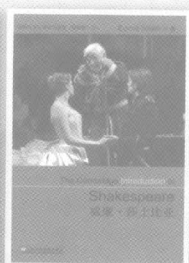
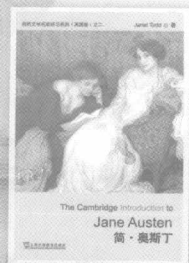
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出版说明

为了继承人类精神文明的宝贵财富,培养青年学子的思想境界和道德情操,上海外语教育出版社从2001年起将陆续推出这套丛书。自林纾以降,经过几代译者的不断努力,西方文学经典已渐为国人接受。改革开放以来,原版文学作品更是源源不断进入我国的校园和课堂。时至今日,我们逐步认识到,那种原本刊行的简单的拿来主义难以满足学子发掘作品蕴涵的人文精神的需要,毕竟其中屡屡出现的外来语和各种典故妨碍了解读过程,而且文学语言本身的难度就不是仅靠一两套语言教材就能克服的阅读障碍,所以几经筹划,凭借学界大力襄助,将洋洋大观的英美文学名著汇编为一套导读详注丛书,奉献给广大热爱文学和学习英语的读者。

我社经过较长时间的酝酿和准备,先后充分听取了国内外专家的意见和建议,专门约请了国内知名学者和研究有素的青年教师参与其事。由他们精心撰写导读文字并加以详备的注释,通过导读和详注这种面貌一新的形式,我们希望读者可以“知人论世”而又含英咀华,了解历代文学大师的生平事迹和当时的社会及文化背景,蠡测作家的心路历程和创作轨迹,读者同时可以吸收文学语言的养分,提高文化素养和文学欣赏水平,我们相信从更高的层次来说,语言习得与培养素质应该水乳交融,相得益彰,二者不可偏废,这也是我社推出这套丛书的初衷。

由于涉及作品的时间跨度逾三百年,而期间英语语言也在不断地沿革演化,从而在不同的历史时期呈现出了不同的特色。倘若根据历史阶段陆续推出,未必能够真正有益于青年读者学习英语和领略作品神韵。因此我们将通盘考虑,把不同时期、不同风格的作品放在一起推出,这样读者可以根据各自的喜好有所选择。我们初步计划总数刊行一百种,每年分辑推出十余种,逐年陆续完成这一规模宏大的出版项目。

我们希望在这套丛书问世之际,得到学界和读者热情关心和支持,给我们提出建议和批评,协助我们精益求精,将丛书出版得更好。

上海外语教育出版社

2001年3月

前言

《莎士比亚故事集》的作者是英国散文家、文学评论家查尔斯·兰姆(Charles Lamb, 1775-1834)和他的姐姐玛丽·安妮·兰姆(Mary Anne Lamb, 1764-1847)。

查尔斯·兰姆一生中的大部分时间都在伦敦度过,他与这座城市有着不解之缘。对兰姆的早年学习和一生道路影响最大的是当时伦敦内殿律师学院(Inner Temple)的主管律师索尔特(Samuel Salt)。兰姆的父亲是索尔特的得力助手,深得他的信任。他们全家即住在律师学院内。查尔斯从出生到1782年去基督慈幼学校(Christ's Hospital)念书之间的7年时间全是在这里度过的。索尔特律师有一间图书室,藏书颇丰,查尔斯和玛丽常常整日钻在里面一起看书,不受任何干扰。在这里,他们初次接触了莎士比亚的作品。索尔特律师很喜欢这对乖巧而好学的姐弟,查尔斯去慈幼学校念书就是他介绍的,后来可能还介绍他到东印度公司(East India Company)做事。

在慈幼学校读书期间,查尔斯结识了长他三岁的柯尔律治(Samuel Taylor Coleridge),这是他俩一生友谊的开始。兰姆日后在柯尔律治的鼓励下走上了文学创作之路。毕业后,兰姆因为口吃,失去了进大学深造的机会。他在南海公司(South-Sea House)工作了几个月之后,到东印度公司做起了小职员,一干便是三十三年。他的绝大多数作品都是在这三十几年内完成的。兰姆不仅要应付每天枯燥乏味的簿记工作,而且他还要独自背负家庭的重担和不幸。事情是这样的:玛丽·兰姆长期以来一直夜以继日地做针线活以补贴家用,由于过度疲劳和紧张,终于导致1796年的一天遗传的疯病突然发作,她不仅将母亲刺死,又伤及老父,最后被送进了疯人院。玛丽的疯病时好时坏,查尔斯要挤出大量时间照顾姐姐和年老体衰的父亲。父亲去世后,姐弟俩生活在一起,相依为命。为了照顾好姐姐,查尔斯终身未婚。

如此不幸的遭遇,无论发生在谁身上,都难免要绝望。然而兰姆奇迹般地战胜了所有这些人生道路上的艰难险阻,坚强地生活了下来。人们不禁要问,他是怎么做到的?被喻为“中国的伊利亚”的梁遇春先生在《查尔斯·兰姆评传》中说,兰姆掌握了一种“高明超达的

生活术”，他“一生逢着好多不顺意的事，可是他能用飘逸的想头，轻快的字句把很沉重的苦痛拨开了。什么事情他能取一种特别观察点，所以可给普通人许多愁闷怨恨的事情，他随随便便地不当做一回事地过去了。”

兰姆心地善良，性格温和，爱说俏皮话，此外口吃又给他平添了一份可爱。朋友们都很喜欢他。他的朋友中有诗人柯尔律治（Samuel Taylor Coleridge）、华兹华斯（William Wordsworth），散文家黑兹利特（William Hazlitt）、亨特（Leigh Hunt）等当时文坛的主力军，也有生活清贫的编辑等小人物。他们中有的思想激进，有的保守，但兰姆并不在乎他的朋友持何政见。他关注的是他们每个人身上独特的个性，外界发生什么大事都对他不会产生多少影响。

II 兰姆身上的所有特点在他的随笔集中得到了最全面的体现。兰姆的朋友们喜欢用两个词来形容他：“心地温和”、“俏皮”（gentle-hearted, frolic）。兰姆的随笔正体现了这两点。他的文字读起来让人感觉这是一位朋友正坐在你的对面与你谈心，他不时冒出一两句善意的幽默，令你不禁和他一起笑起来。在这笑声背后是他对于人性的洞察和广泛同情。这笑声也出现在莫扎特的一些慢板乐章中——一种带泪的微笑。泪与笑就这样奇妙地结合在了一起。这或许是兰姆天性中固有的，抑或是他那平静而又坎坷的一生促成的？兰姆善于从寻常中发掘诗意，赋予并不完美的事物以一种浪漫色彩，而且他的随笔中有相当多的虚构成分。这种亦真亦幻、写实与想象的交融也可看做是兰姆与当时盛行的浪漫主义的某种共通之处吧。《伊利亚随笔集》中弥漫的怀旧感、温情和幽默对后世的一些诗人和小说家影响很大。我们能从勃朗宁（Robert Browning）的戏剧独白，狄更斯（Charles Dickens）、萨克雷（William Makepeace Thackeray）和盖斯凯尔夫人（Mrs. Gaskell）等人的小说中捕捉到兰姆的影子。

从文体来看，兰姆的随笔远绍 16 世纪的法国散文名家蒙田（Michel Eyquem de Montaigne），近宗布朗（Sir Thomas Browne）、伯顿（Robert Burton）、富勒（Thomas Fuller）等 17 世纪的英国散文作家，因此遣词造句显得古雅蕴藉。而我们也不妨把文章里随处可见的插入语看做是兰姆那可爱的口吃在文体上的反映。当时同样是散文大家的黑兹利特推崇平易的文风，但他不得不承认兰姆的文章是唯一的例外：“只有兰姆先生的文章，虽然摹拟古老的英语文体，我仍然能够高高兴兴地读下去，原因是他和那些作家在精神上浑然相通，让人不觉

其为摹拟。他那内在的温情,藏在思想感情深处的稟性,那通过深邃、灵敏的直觉而获得的题材,冲淡了古色古香的文体外衣所带来的古怪、别扭之感。”(“论平易的文体”,刘炳善译)

兰姆对伊丽莎白朝的作家大都比较熟悉和喜爱。除了上面提到的那些散文家,还有莎士比亚和其他的剧作家。他写有论莎士比亚悲剧的论文,还选编了《莎士比亚时期英国戏剧诗人撷英》(*Specimens of English Dramatic Poets Who Lived about the Time of Shakespeare 1808*)。这一著名的选本使这些作家和作品重新受到世人的关注。若要论莎士比亚作品在19世纪的普及,兰姆姐弟的《莎士比亚故事集》(*Tales from Shakespeare 1807*)称得上是开山之作。

1807年1月,两卷本的《莎士比亚故事集》在伦敦出版。它原是“为年轻人而写的”(designed for the use of young persons),但一经问世就受到广大读者的喜爱,第一版很快销售一空。《故事集》虽属原著改写作品,却仍然成为英国文学中的经典之作。《故事集》之所以能获得成功,主要有两方面原因:首先,莎士比亚作为世界文坛巨匠,其戏剧的魅力和丰富内涵鲜有人能企及。当初,莎士比亚在伦敦戏剧界迅速出名后,遭到一些同行的嫉妒。“大学才子”剧作家格林(Robert Greene)把莎士比亚称为“一只暴发户式的乌鸦,用我们的羽毛装点了起来”(“an upstart crow, beautified with our feathers”)。而另一位同行、杰出的剧作家琼森(Ben Jonson)对莎士比亚的评价则非常公允,而且独具慧眼,这在当时同行相轻的伦敦戏剧界尤为难能可贵。他在1623年出版的《莎士比亚戏剧集》第一对开本(The First Folio)卷首的赞诗中这样写道:

得意吧,我的不列颠,你拿得出一个人,

他可以折服欧罗巴全部的戏文。

他不属于一个时代而属于所有的世纪!

(卞之琳译)

这最后一句(“He was not of an age, but for all time!”)常常为后人引用,堪称对莎士比亚的最高评价。莎士比亚对人性的洞察和准确而深刻的刻画,极富艺术感染力,体现了他宽博的人文关怀。因此,他的作品不受时代和地域的局限,正如他在《十四行诗集》中所坚信的,他的艺术是不朽的。

其次,兰姆姐弟的文笔和文学修养使他们成为莎士比亚剧作的理想改写者。姐弟俩早在年少时就从索尔特律师的图书室中熟悉了戏剧中的情节。查尔斯对莎士比亚的作品和语言风格更是烂熟于胸。他们写《故事集》有明确的目的和极为严谨的态度。他们不打算用自己的故事代替莎士比亚的原作,而是希望读者通过这二十篇故事对原作产生兴趣,从而自己走进莎士比亚的戏剧世界,领略其独一无二的丰富宝藏。兰姆姐弟认准了自己的使命和责任,写作时尽心竭力,一方面要对得起莎士比亚的原作,另一方面也要对得起初次接触莎士比亚的读者。为了保持原作的语言风格,他们尽可能多地使用莎士比亚的原文,尽量避免那个时代以后出现的用语。

从原著的选择,到改写者的素质,都无可挑剔,最终成就了《莎士比亚故事集》这一经典之作。甚至有人评论说,读完《故事集》后,会让人误以为莎士比亚正是以这些故事为底本进行戏剧创作的!可见,名著的改写本并非毫无价值,只配充当初学者的入门读物,关键是看改写者的文笔和责任感。

《故事集》初版发行时作者标为查尔斯·兰姆,但实际上此书大部分是由姐姐玛丽完成的。她改写了其中的十四篇喜剧,六篇悲剧则由查尔斯执笔(这六篇分别是《李尔王》、《麦克白》、《雅典的泰门》、《罗密欧与朱丽叶》、《哈姆莱特》和《奥赛罗》)。故事用优雅简练的散文体写成,保留了原作中的主要情节,舍弃了与主题关系不大的情节和人物,但仍然保持了故事的完整性。考虑到读者的年龄较小,作者在故事中穿插了一些说明文字,以帮助小读者理解。例如,在《哈姆莱特》的故事中,查尔斯用一定的篇幅解释丹麦王子为何不立即采取行动为父亲报仇,他一共举出六条原因。此外,作者想通过这些故事对年轻读者产生一定的教育作用(参见作者原序末段),因此对一些人物和事件作出了是非善恶的评论。同时,作者还隐去了莎士比亚原作中“少儿不宜”的内容。

差不多过了一百年,《莎士比亚故事集》有了第一个中文译本。1903年, *Tales from Shakespeare* 中的十篇由上海译文社译出,题名为英国索士比亚著《海外奇谭》,译者未署名。次年11月,林纾、魏易的译本《英国诗人吟边燕语》出版,标为“神怪小说”。此后,国内还陆续出版过多种英汉对照的《莎士乐府本事》。新中国成立后,最著名的译注本是萧乾、文洁若夫妇的《莎士比亚戏剧故事集》。

如果说兰姆时代的英国读者阅读此书尚无多大困难,那么对今日

的中国学生而言,他们遇到的困难则与读莎士比亚作品遇到的困难相似。因此,注释和参考书并不显多余。尤其对于那些因时代变迁而语义发生变化的词,更是非有注释不可。举例来说,owe 今义为“欠”,而在莎士比亚时代,它的意思是“拥有”,即相当于 own,与今义恰好相反。又如,still 在当时通常作“一直,总是”解。还有一些多义词,如 brave,在不同的上下文中可以表示“好的”、“漂亮的”、“高贵的”、“壮丽的”、“勇敢的”、“傲慢的”等不同意思。其中有些释义比较接近,需要仔细区分。这些词大都是我们现在的常用词,很容易为读者忽视而造成误解。这类注释在不同的故事中重复出现,这是考虑到各个故事独立成篇,读者往往会根据个人喜好挑着阅读,不一定、也没有必要从头读起。莎士比亚善用双关、比喻等修辞手法,注释中一般均予以指明。有时,注释中会引用莎士比亚原作中的相关部分,与兰姆的文字对照起来看能加深理解,增添趣味。这样做也是希望能进一步引导读者走向莎士比亚的原作。出于同样的目的,每篇开头都注有题解,简要介绍莎士比亚写作该剧的基本情况。此外,故事中引用的莎剧里的歌谣、诗句等,均配上了名家的中文译文。

注释工作得以顺利完成,有赖于恩师吴其尧先生的指导和鼓励,也离不开朋友们在书籍材料方面的鼎力襄助,在此向他们表示衷心的感谢!

2005 年 2 月

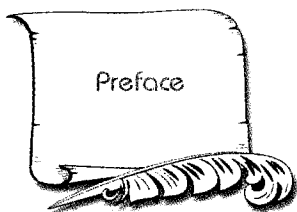
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The following Tales are meant to be submitted to the young reader as an introduction to the study of Shakespeare, for which purpose his words are used whenever it seemed

possible to bring them in; and in whatever has been added to give them the regular form of a connected story^①, diligent care has been taken to select such words as might least interrupt the effect of the beautiful English tongue in which he wrote; therefore, words introduced into our language since his time^② have been as far as possible avoided.

In those Tales which have been taken from the Tragedies, the young readers will perceive, when they come to see the source from which these stories are derived, that Shakespeare's own words, with little alteration, recur very frequently in the narrative as well as in the dialogue; but in those made from the Comedies the writers found themselves scarcely ever able to turn his words into the narrative form; therefore it is feared that, in them, dialogue has been made use of too frequently for young people not accustomed to the dramatic form of writing. But this fault, if it be a fault, has been caused by an earnest wish to give as much of Shakespeare's own words as possible; and if the "*He said*," and "*She said*," the question and the reply, should sometimes seem tedious to their young ears, they must pardon it, because it was the only way in which could be given to them a few hints and little foretastes^③ of the great pleasure which awaits them in their elder years, when they come to the rich treasures from which these small and valueless coins are extracted^④; pretending to no other merit than^⑤ as faint and imperfect stamps^⑥ of Shakespeare's matchless image^⑦. Faint and imperfect images they must be called, because the beauty of his language is too fre-



① connected story: 前后连贯的故事 ② words introduced ... his time: 自他的时代以后吸纳到我们语言中的词汇 ③ be given ... little foretastes: 使他们预先稍稍领略一下

④ rich treasures ... are extracted: 作者把莎氏的剧作喻为“丰富的宝库”，而这些“故事”只不过是那座宝库中取出来的“一些很小的、微不足道的铜钱”

⑤ pretending to ... merit than: 表明只有……的价值 ⑥ stamps: 木刻板或金属刻板的复制画 ⑦ as faint ... matchless image: 把这些“故事”比作莎氏完美无比的图画复制品，模模糊糊，并不完整

quently destroyed by the necessity of changing many of his excellent words into words far less expressive of his true sense, to make it read something like prose; and even in some few places, where his blank verse^① is given unaltered, as hoping from its simple plainness to cheat the young readers into the belief^② that they are reading prose, yet still his language being transplanted from its own natural soil and wild poetic garden^③, it must want^④ much of its native beauty.

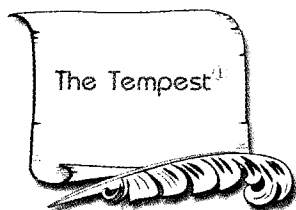
It has been wished to make these Tales easy reading for very young children. To the utmost of their ability the writers have constantly kept this in mind; but the subjects of most of them made this a very difficult task. It was no easy matter to give the histories of men and women in terms familiar to the apprehension of a very young mind^⑤. For young ladies too, it has been the intention chiefly to write; because boys being generally permitted the use of their fathers' libraries at a much earlier age than girls are, they frequently have the best scenes of Shakespeare by heart, before their sisters are permitted to look into this manly book^⑥; and, therefore, instead of recommending these Tales to the perusal of young gentlemen who can read them so much better in the originals, their kind assistance is rather requested^⑦ in explaining to their sisters such parts as are hardest for them to understand; and when they have helped them to get over the difficulties, then perhaps they will read to them (carefully selecting what is proper for a young sister's ear) some passage which has pleased them in one of these stories, in the very words of the scene from which it is taken; and it is hoped they will find that the beautiful extracts, the select passages, they may choose to give their sisters in this way will be much better relished and understood from their having some notion of the general story from one of these imperfect abridgments; — which^⑧ if they be fortunately so done as to prove delightful to any of the young readers, it is hoped that no worse effect will result than to make them wish themselves a little older^⑨, that they may be allowed to read the Plays at full length (such a wish will be neither peevish nor irrational). When time and leave of judicious friends^⑩ shall put them^⑪ into their hands, they will discover in such of them as are here abridged (not to mention al-

① blank verse: 素体诗, 又译为无韵诗。尤指抑扬格五音步诗 ② cheat ... into the belief: 叫……以为 ③ yet still ... poetic garden: 然而把莎士比亚的语言从它天然的土壤和野生的充满诗意的花园里移植过来 ④ want: 缺乏 ⑤ in terms ... young mind: 用幼小的心灵容易理解的语言 ⑥ manly book: 为成人所写的书 ⑦ their kind ... rather requested: 我们倒毋宁请他们好好帮一下忙 ⑧ which ... : 序言至此为玛丽·兰姆所写, 以下剩余部分由查尔斯·兰姆完成 ⑨ it is ... little older: 我们希望起码也会使他们巴不得自己能再长大一些 ⑩ leave of judicious friends: 明智而审慎的朋友的赞许。leave = permission ⑪ them: 指莎氏原剧作

most as many more, which are left untouched) many surprising events and turns of fortune^①, which for their infinite variety^② could not be contained in this little book, besides a world of sprightly and cheerful characters^③, both men and women, the humour of which it was feared would be lost if it were attempted to reduce the length of them.

What these Tales shall have been to the *young* readers, that and much more it is the writers' wish that the true Plays of Shakespeare may prove to them in older years — enrichers of the fancy^④, strengtheners of virtue^⑤, a withdrawing from all selfish and mercenary thoughts^⑥, a lesson of all sweet and honourable thoughts and actions^⑦, to teach courtesy, benignity, generosity, humanity: for of examples, teaching these virtues, his pages are full.

① turns of fortune: 命运的起伏 ② for their infinite variety: 由于它们变化莫测
 ③ besides a ... cheerful characters: 此外还有许多活泼快乐的人物 ④ enrichers of the fancy: 丰富想像力
 ⑤ strengtheners of virtue: 提高品质 ⑥ a withdrawing ... mercenary thoughts: 抛弃一切自私的、唯利是图的念头 ⑦ a lesson ... and actions: 教给他们一切美好的、高贵的思想和行为



There was a certain island in the sea, the only inhabitants of which were an old man, whose name was Prospero, and his daughter Miranda, a very beautiful young lady.

She came to this island so young that she had no memory of having seen any other human face than her father's.

They lived in a cave or cell, made out of a rock; it was divided into several apartments, one of which Prospero called his study; there he kept his books, which chiefly treated of^② magic, a study at that time much affected^③ by all learned men; and the knowledge of this art^④ he found very useful to him; for being thrown by a strange chance^⑤ upon this island, which had been enchanted by a witch called Sycorax, who died there a short time before his arrival, Prospero, by virtue of^⑥ his art, released many good spirits that Sycorax had imprisoned in the bodies of large trees, because they had refused to execute her wicked commands. These gentle spirits were ever after obedient to the will of Prospero. Of these Ariel was the chief.

The lively little sprite Ariel had nothing mischievous in his nature, except that he took rather too much pleasure in tormenting an ugly monster called Caliban, for he owed him a grudge^⑦ because he was the son of his old enemy Sycorax. This Caliban, Prospero found in the woods, a strange misshapen thing, far less human in form than an ape^⑧; he took him home to his cell, and taught him to speak; and Prospero would have been very kind to him, but the bad nature which Caliban inherited from his mother Sycorax, would not let him learn anything good or useful; therefore he was employed like a slave, to fetch wood, and do the most laborious offices^⑨; and Ariel had the charge of compelling him to these services.

When Caliban was lazy and neglected his work, Ariel (who was invi-

① *The Tempest*: 《暴风雨》。大约作于 1611 年,该剧中的主要情节由莎氏原创,而其余的剧本都有故事来源。 ② *treated of*: 关于 ③ *affected*: = *liked*, *sought after* ④ *this art*: 指 *magic art* ⑤ *by a strange chance*: 由于一个不寻常的机缘 ⑥ *by virtue of*: 凭借 ⑦ *owed him a grudge*: 与他有宿怨 ⑧ *far less ... an ape*: 猴子也要比(他)长得像人样得多 ⑨ *offices*: 任务,杂务

ble to all eyes but Prospero's) would come slyly and pinch him, and sometimes tumble him down in the mire; and then Ariel, in the likeness of an ape, would make mouths at him. Then swiftly changing his shape, in the likeness of a hedgehog, he would lie tumbling in Caliban's way, who feared the hedgehog's sharp quills would prick his bare feet. With a variety of such-like vexatious tricks^① Ariel would often torment him, whenever Caliban neglected the work which Prospero commanded him to do.

Having these powerful spirits obedient to his will, Prospero could by their means^② command the winds, and the waves of the sea. By his orders they raised a violent storm, in the midst of which, and struggling with the wild sea-waves that every moment threatened to swallow it^③ up, he showed his daughter a fine large ship, which he told her was full of living beings like themselves. "O my dear father," said she, "if by your art you have raised this dreadful storm, have pity on their sad distress. See! the vessel will be dashed to pieces. Poor souls! they will all perish. If I had power^④, I would sink the sea beneath the earth, rather than the good ship should be destroyed, with all the precious souls within her^⑤."

"Be not so amazed, daughter Miranda," said Prospero; "there is no harm done. I have so ordered it^⑥, that no person in the ship shall receive any hurt. What I have done has been in care of you^⑦, my dear child. You are ignorant who you are, or where you came from, and you know no more of me, but that I am your father, and live in this poor cave. Can you remember a time before you came to this cell? I think you cannot, for you were not then three years of age."

"Certainly I can, sir," replied Miranda.

"By what?" asked Prospero; "by any other house or person? Tell me what you can remember, my child."

Miranda said, "It seems to me like the recollection of a dream^⑧. But had I not once four or five women who attended upon me?"

Prospero answered: "You had, and more. How is it that this still^⑨ lives in your mind? Do you remember how you came here?"

"No, sir," said Miranda, "I remember nothing more."

"Twelve years ago, Miranda," continued Prospero, "I was duke of

① a variety ... vexatious tricks: 各式各样类似的恼人把戏 ② by their means: 利用他们的力量 ③ it: 指后文中的 a fine large ship ④ power: = magical power ⑤ I would ... within her: 我宁可叫海沉到地底下去,也不让这么好的一只船和船上所载的那么多宝贵的生灵毁灭 ⑥ ordered it: 安排事情 ⑦ in care of you: = for your benefit, 为你打算 ⑧ recollection of a dream: 回想起一场梦 ⑨ still: = ever, always