

【插图 · 中文导读英文版】



The Story of Shakespeare's Works
— *Merchant of Venice*

莎士比亚名著故事 ——威尼斯商人

[英] 查尔斯·兰姆 玛丽·兰姆 改编
王勋 纪飞 等 编译



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内 容 简 介

本书收录了由英国著名作家玛丽·兰姆和查尔斯·兰姆姐弟改编的莎士比亚名著故事 10 篇。《仲夏夜之梦》、《无事生非》、《终成眷属》、《皆大欢喜》、《威尼斯商人》、《驯悍记》和《一报还一报》等世界公认的文学名篇，影响了一代又一代的人们。这些名著被翻译成世界上各种文字，并且被改编成戏剧、电影、电视剧、芭蕾舞、歌剧、木偶剧和卡通等。

无论作为语言学习的课本，还是作为了解莎士比亚作品的通俗读本，以简要、通俗的形式介绍这些经典名著故事对当代中国的青少年读者都将产生积极的影响。为了使读者能够了解英文故事概况，进而提高阅读速度和阅读水平，在每篇的开始部分增加了中文导读。同时，为了读者更好地理解故事内容，书中加入了大量的插图。

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威廉·莎士比亚（William Shakespeare, 1564—1616），文艺复兴时期英国伟大的剧作家、诗人，被誉为“英国戏剧之父”、“人类文学奥林匹斯山上的宙斯”。

1564年4月23日，莎士比亚出生于英格兰沃里克郡斯特拉福镇一个比较富裕的家庭，父亲曾任该镇镇长。莎士比亚幼年在当地文法学校学习，并对戏剧、诗歌怀有浓厚的兴趣；13岁时因家道衰败被迫辍学，18岁结婚；约在1586年（或说1587年）前往伦敦谋生，先在剧院门前为贵族顾客看马，后逐渐成为剧院的杂役、演员、剧作家，最后成了剧院股东。

莎士比亚是英国文学史和戏剧史上最杰出的诗人和剧作家，也是西方文艺史上最杰出的作家之一、全世界最伟大的剧作家之一，是举世公认的文学天才。他一生共写有37部戏剧、154首14行诗、两首长诗和其他诗歌等。莎士比亚的主要作品悲剧包括：《罗密欧与朱丽叶》、《麦克白》、《李尔王》、《哈姆雷特》、《奥瑟罗》、《泰特斯·安特洛尼克斯》、《裘力斯·凯撒》、《安东尼与克莉奥佩屈拉》、《科利奥兰纳斯》、《特洛埃围城记》、《雅典的泰门》等，喜剧作品包括：《错中错》、《终成眷属》、《皆大欢喜》、《仲夏夜之梦》、《无事生非》、《一报还一报》、《暴风雨》、《驯悍记》、《第十二夜》、《威尼斯商人》、《温莎的风流娘们》、《爱的徒劳》、《维洛那二绅士》、《提尔国王佩力克尔斯》、《辛白林》、《冬天的故事》等，历史剧：《亨利四世》、《亨利五世》、《亨利六世》、《亨利八世》、《约翰王》、《里查二世》、《里查三世》，十四行诗包括：《爱人的怨诉》、《鲁克丽丝失贞记》、《维纳斯和阿多尼斯》、《热情的朝圣者》、《凤凰和斑鸠》等。

几个世纪以来，莎士比亚的作品一直影响着世界各地的读者，给世人留下了极其宝贵的精神财富，他的戏剧作品是世界文学史上的一座丰碑。他的作品被译成世界上几乎所有的文字，他的剧本至今还在世界各地演出。1616年4月26日，莎士比亚在家乡的小镇去世，逝后被安葬在镇上



的一个小教堂旁。每年来自世界各地数以千万计的人像朝圣一般去瞻仰他的墓地。在他生日的那天，每年都有许多国家的剧院在上演他的剧本纪念他。

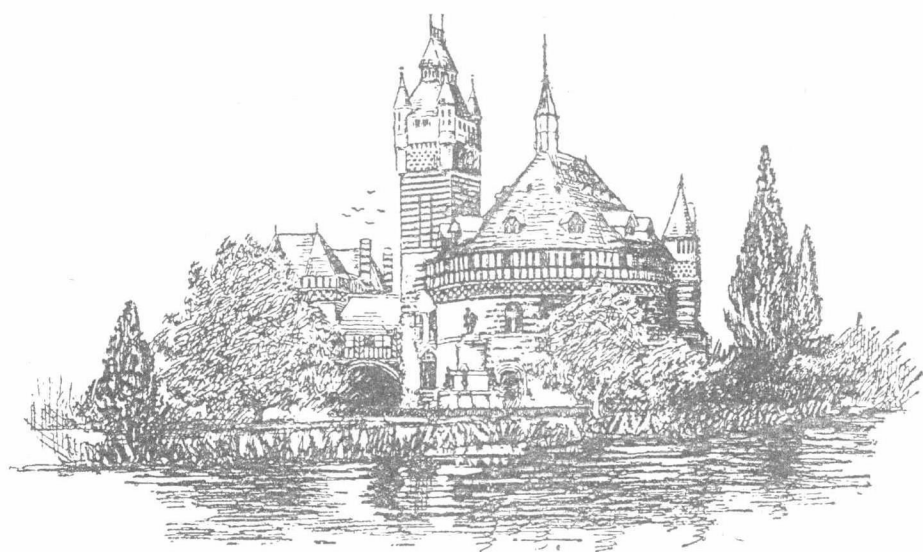
在中国，莎士比亚是深受广大读者喜爱的作家，他们也是最早被介绍给中国读者的作家。为了让国内读者更好地了解莎士比亚作品，我们决定引进由英国著名作家玛丽·兰姆和查尔斯·兰姆姐弟改编的莎士比亚名著故事，并采用中文导读英文版的形式出版。在中文导读中，我们尽力使其贴近原作的精髓，也尽可能保留原作故事主线。我们希望能够编出为当代中国读者所喜爱的经典读本。读者在阅读英文故事之前，可以先阅读中文导读内容，这样有利于了解故事背景，从而加快阅读速度。我们相信，该经典著作的引进对加强当代中国读者，特别是青少年读者的人文修养是非常有帮助的。

本书主要内容由王勋、纪飞编译。参加本书故事素材搜集整理及编译工作的还有郑佳、赵雪、熊金玉、李丽秀、刘乃亚、熊红华、王婷婷、孟宪行、胡国平、李晓红、贡东兴、陈楠、邵舒丽、冯洁、王业伟、徐鑫、王晓旭、周丽萍、熊建国、徐平国、肖洁、王小红等。限于我们的科学、人文素养和英语水平，书中难免会有不当之处，衷心希望读者朋友批评指正。

PREFACE

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, 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 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 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; pretending to no other merit than as faint and imperfect stamps of Shakespeare's matchless image. Faint and imperfect images they must be called, because the beauty of his language is too frequently 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 is given unaltered, as hoping from its simple plainness to cheat the young readers into the belief that they are reading prose, yet still his language being transplanted from its own natural soil and wild poetic garden, it must want much of its native beauty.



莎翁纪念剧院



PREFACE

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. 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; 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 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 if they be fortunately so done as to prove delight to any of the young readers, it is hoped that no worse effect will result than to make them wish themselves a little older, 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 shall put them into their hands, they will discover in such of them as are here abridged (not to mention almost as many more, which are left untouched) many surprising events and turns of fortune, which for their infinite variety could not be contained in this little book, besides a world of sprightly and cheerful characters, both men and women, the humor 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, strengtheners of virtue, a withdrawing from all selfish and mercenary thoughts, a lesson of all sweet and honorable thoughts and actions, to teach courtesy, benignity, generosity, humanity: for of examples, teaching these virtues, his pages are full.



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仲夏夜之梦

A Midsummer Night's Dream



雅典城里的吕山德和德米特里厄斯同时爱上了一个女孩儿赫米娅，但是赫米娅爱的是吕山德。赫米娅的父亲要赫米娅嫁给德米特里厄斯，赫米娅拒不从命，因为德米特里厄斯原来是赫米娅的好朋友海伦娜的情人。但是根据雅典的法律，赫米娅违抗父命是会被杀死的。

吕山德决定带着赫米娅私奔，他们约好了在小树林里见面。海伦娜为了讨得德米特里厄斯的欢心把这个消息告诉了自己喜爱的这个人，于是德米特里厄斯就追到了小树林里。

这个小树林里有一群小神仙，他们的仙王和仙后因为一个亡故朋友的孩子由谁抚养的问题发生了争执，每天晚上见面都吵架。仙王为了能把孩子要过来，就让喜欢搞恶作剧的帕克去找一种神奇的花朵，这种花的汁液滴到仙后眼睛上之后就会让仙后爱上第一眼看到的东西，然后仙王就可以趁机把孩子要走。

帕克走后，仙王在树林里听见海伦娜正在和德米特里厄斯吵架，海伦娜回忆着过去的美好，哀求着德米特里厄斯。仙王很同情海伦娜，帕克回来以后就让帕克把这个汁液也滴到那个雅典男子的眼睛上一点。

仙王带着这种花去了仙后的卧室，仙后的卧室是个花坛，仙后正在吩咐仙女做事情，然后就让仙女唱着歌哄自己睡着了。仙王便趁机把这种汁液滴到了睡着的仙后的眼皮上。



赫米娅和吕山德是一对恋人

这时吕山德和赫米娅正在树林里奔跑，赫米娅有点累了，吕山德就让赫米娅在土堤上睡会儿觉，然后自己也睡着了。糊涂的帕克看见这个穿雅典服装的男子以为是德米特里厄斯就把汁液滴到了吕山德的眼皮上。结果海伦娜追不上德米特里厄斯，也在土堤上休息，看见吕山德躺在这里，就去叫醒了吕山德，于是吕山德爱上了海伦娜。海伦娜以为吕山德在开玩笑，就离开了，吕山德紧紧相随。

仙王知道帕克做错事了，就找到疲惫不堪的德米特里厄斯，将汁液滴在了德米特里厄斯的眼皮上。德米特里厄斯醒来第一眼也看见了海伦娜，于是也爱上了海伦娜。这时候醒来的赫米娅也追在自己的情人吕山德后面。

海伦娜以为是赫米娅利用这两个男人在戏弄自己，赫米娅觉得自己被海伦娜嘲弄了，两个朋友反目争吵了起来，那两个雅典男人却要为了海伦娜到树林深处去决斗。仙王看到这些，就让帕克用迷雾使德米特里厄斯和吕山德迷路，然后假扮出对方的声音不断地刺激着，使两个人都跟着帕克跑，然后累得爬不起来。帕克就将接除这种魔力的汁液又滴到吕山德的眼皮上，使他忘记刚才对海伦娜的爱，恢复正常。

此时仙后那边的花园闯入一个迷路的乡下人，正在路边休息，仙王就把驴头套在乡下人的头上。仙后醒来看到了这个驴头人，就疯狂地爱上了他，让自己的仙女和精灵伺候着乡下人，还把乡下人抱在自己怀里睡觉。仙王看到了这一切，仙后很难堪，只好答应仙王把那个孩子给仙王。

仙王带走男孩儿以后，心里有些心疼仙后，就用刚才那种解药让仙后醒过来，这时仙后很讨厌身边这个怪物。仙王把树林里发生的事情告诉了仙后，他们一起去看那四个人怎么样了。因为解除了吕山德受的魔力，吕山德醒来之后还是对赫米娅像以前那么痴情，而海伦娜也原谅了德米特里厄斯，两个人也相爱了。

女孩儿的父亲追来，发现德米特里厄斯已经不打算娶自己的女儿了，就取消了对女儿的审判，安排赫米娅和吕山德结婚了。那一天，树林里的小仙国也举行了庆祝仪式。

而这一切，都是他们在仲夏夜做的一场梦。

人物事件词汇表

Lysander	吕山德	雅典男子，故事女主人公赫米娅的情人
Demetrius	德米特里厄斯	雅典男子，曾经想娶赫米娅为妻，最终爱上了海伦娜
Hermia	赫米娅	雅典女孩，爱上了雅典男子吕山德，父亲却要她嫁给德米特里厄斯
Helena	海伦娜	雅典女孩，爱上了雅典男子德米特里厄斯，并且终成眷属
Puck	帕克	仙王的大臣，一个爱搞恶作剧的精灵

There was a law in the city of Athens which gave to its citizens the power of compelling their daughters to marry whomsoever they pleased; for upon a daughter's refusing to marry the man her father had chosen to be her husband, the father was empowered by this law to cause her to be put to death; but as fathers do not often desire the death of their own daughters, even though they do happen to prove a little refractory, this law was seldom or never put in execution, though perhaps the young ladies of that city were not unfrequently threatened by their parents with the terrors of it.

There was one instance, however, of an old man, whose name was Egeus, who actually did come before Theseus (at that time the reigning Duke of Athens), to complain that his daughter whom he had commanded to marry Demetrius, a young man of a noble Athenian family, refused to obey him, because she loved another young Athenian, named Lysander. Egeus demanded justice of Theseus, and desired that this cruel law might be put in force against his daughter.

Hermia pleaded in excuse for her disobedience that Demetrius had formerly professed love for her dear friend Helena, and that Helena loved Demetrius to distraction; but this honorable reason, which Hermia gave for not obeying her father's command, moved not the stern Egeus.

Theseus, though a great and merciful prince, had no power to alter the

laws of his country; therefore he could only give Hermia four days to consider of it: and at the end of that time, if she still refused to marry Demetrius, she was to be put to death.

When Hermia was dismissed from the presence of the duke, she went to her lover Lysander and told him the peril she was in, and that she must either give him up and marry Demetrius or lose her life in four days.

Lysander was in great affliction at hearing these evil tidings; but, recollecting that he had an aunt who lived at some distance from Athens, and that at the place where she lived the cruel law could not be put in force against Hermia (this law not extending beyond the boundaries of the city), he proposed to Hermia that she should steal out of her father's house that night, and go with him to his aunt's house, where he would marry her. "I will meet you," said Lysander, "in the wood a few miles without the city; in that delightful wood where we have so often walked with Helena in the pleasant month of May."

To this proposal Hermia joyfully agreed; and she told no one of her intended flight but her friend Helena. Helena (as maidens will do foolish things for love) very ungenerously resolved to go and tell this to Demetrius, though she could hope no benefit from betraying her friend's secret but the poor pleasure of following her faithless lover to the wood; for she well knew that Demetrius would go thither in pursuit of Hermia.

The wood in which Lysander and Hermia proposed to meet was the favorite haunt of those little beings known by the name of "fairies."

Oberon the king, and Titania the queen of the fairies, with all their tiny train of followers, in this wood held their midnight revels.

Between this little king and queen of sprites there happened, at this time, a sad disagreement; they never met by moonlight in the shady walk of this pleasant wood but they were quarreling, till all their fairy elves would creep into acorn-cups and hide themselves for fear.

The cause of this unhappy disagreement was Titania's refusing give Oberon a little changeling boy, whose mother had been Titania's friend; and upon her death the fairy queen stole the child from its nurse and brought him up in the woods.

The night on which the lovers were to meet in this wood, as Titania was walking with some of her maids of honor, she met Oberon attended by his train



赫米娅睡着了

of fairy courtiers.

"Ill met by moonlight, proud Titania," said the fairy king.

The queen replied: "What, jealous Oberon, is it you? Fairies, skip hence; I have forsworn his company."

"Tarry, rash fairy," said Oberon. "Am I not thy lord? Why does Titania cross her Oberon? Give me your little changeling boy to be my page."

"Set your heart at rest," answered the queen; "your whole fairy kingdom buys not the boy of me." She then left her lord in great anger.

"Well, go your way," said Oberon; "before the morning dawns I will torment you for this injury."

Oberon then sent for Puck, his chief favorite and privy counselor.

Puck (or, as he was sometimes called, Robin Goodfellow) was a shrewd and knavish sprite, that used to play comical pranks in the neighboring villages; sometimes getting into the dairies and skimming the milk, sometimes plunging his light and airy form into the butter-churn, and while he was dancing his fantastic shape in the churn, in vain the dairymaid would labor to change her cream into butter. Nor had the village swains any better success; whenever Puck chose to play his freaks in the brewing copper, the ale was sure to be spoiled. When a few good neighbors were met to drink some comfortable ale together, Puck would jump into the bowl of ale in the likeness of a roasted crab, and when some old goody was going to drink he would bob against her lips, and spill the ale over her withered chin; and presently after, when the same old dame was gravely seating herself to tell her neighbors a sad and melancholy story, Puck would slip her three-legged stool from under her, and down toppled the poor old woman, and then the old gossips would hold their sides and laugh at her, and swear they never wasted a merrier hour.

"Come hither, Puck," said Oberon to this little merry wanderer of the night; "fetch me the flower which maids call 'Love in, Idleness'; the juice of that little purple flower laid on the eyelids of those who sleep will make them, when they awake, dote on the first thing they see. Some of the juice of that flower I will drop on the eyelids of my Titania when she is asleep; and the first thing she looks upon when she opens her eyes she will fall in love with, even though it be a lion or a bear, a meddling monkey or a busy ape; and before I will take



this charm from off her sight, which I can do with another charm I know of, I will make her give me that boy to be my page.”

Puck, who loved mischief to his heart, was highly diverted with this intended frolic of his master, and ran to seek the flower; and while Oberon was waiting the return of Puck he observed Demetrius and Helena enter the wood: he overheard Demetrius reproaching Helena for following him, and after many unkind words on his part, and gentle expostulations from Helena, reminding him of his former love and professions of true faith to her, he left her (as he said) to the mercy of the wild beasts, and she ran after him as swiftly as she could.

The fairy king, who was always friendly to true lovers, felt great compassion for Helena; and perhaps, as Lysander said they used to walk by moonlight in this pleasant wood, Oberon might have seen Helena in those happy times when she was beloved by Demetrius. However that might be, when Puck returned with the little purple flower, Oberon said to his favorite: “Take a part of this flower; there has been a sweet Athenian lady here, who is in love with a disdainful youth; if you find him sleeping, drop some of the love-juice in his eyes, but contrive to do it when she is near him, that the first thing he sees when he awakes may be this despised lady. You will know the man]by the Athenian garments which he wears.”

Puck promised to manage this matter very dexterously: and then Oberon went, unperceived by Titania, to her bower, where she was preparing to go to rest. Her fairy bower was a bank, where grew wild thyme, cowslips, and sweet violets, under a canopy of woodbine, musk-roses, and eglantine. There Titania always slept some part of the night; her coverlet the enameled skin of a snake, which, though a small mantle, was wide enough to wrap a fairy in.

He found Titania giving orders to her fairies, how they were to employ themselves while she slept. “Some of you,” said her Majesty, “must kill cankers in the musk-rose buds, and some wage war with the bats for their leathern wings, to make my small elves coats; and some of you keep watch that the clamorous owl, that nightly boots, come not near me: but first sing me to sleep.” Then they began to sing this song: