

THE CAMBRIDGE COMPANION TO



# SHAKESPEARE STUDIES

## 莎士比亚研究

STANLEY WELLS 编



上海外语教育出版社  
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剑桥文学指南

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外教社

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# *The Cambridge Companion to Shakespeare Studies*

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*Edited by*  
STANLEY WELLS



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## 出版前言

《剑桥文学指南》是上海外语教育出版社从海外引进的一套研究、介绍外国文学的丛书，内容涉及作家、作品、文学流派、文学史等诸多方面。作者均为在该领域有着较深造诣的专家、学者。

《莎士比亚研究》是该丛书中的一本。

本书是一本由英国著名莎学家、国际莎士比亚学会主席 Stanley Wells 主编，由伯明翰大学莎士比亚学院、里兹大学、哈佛大学、耶鲁大学、波恩大学、巴黎大学等学校 19 名教授撰稿的论文集。该论文集是继剑桥大学出版社 1971 年版《新莎士比亚研究指南》以来，西方莎士比亚研究领域的又一成果。

作为欧洲文学史上少数几个最杰出的作家之一，莎士比亚在欧洲文学史上是一个里程碑式的人物。诚如他的同时代人本·琼生所说，他“是时代的灵魂”。作为一个划时代的作家，他“不属于一个时代而属于所有的世纪”。近 400 年来，西方的莎士比亚批评浩若烟海。信手拈来就有德莱登、约翰孙、莫尔根、柯尔律治、赫士列特、莱辛、史雷格尔等数十家。那些驰名全球的经典大师几乎都有专文或专著论及莎士比亚，如伏尔泰、雨果、歌德、海涅、托尔斯泰即是。到了 20 世纪，西方莎士比亚

批评更是流派纷呈，出现了前所未有的繁荣景象。

本书体现了欧美莎学界近 30 年来的研究成果。共收录了 17 篇论文。它们分别是：1. 莎士比亚生平；2. 莎士比亚及其时代的思想；3. 作为非戏剧诗人的莎士比亚；4. 莎士比亚和语言艺术；5. 莎士比亚时代的剧场及演员；6. 莎士比亚及其时代的戏剧惯例；7. 莎士比亚及喜剧传统；8. 莎士比亚及悲剧传统；9. 莎士比亚对历史题材的运用；10. 莎士比亚的版本研究；11. 1660 至 1900 年间的莎剧演出；12. 1660 至 1904 年间的莎士比亚批评；13. 20 世纪莎士比亚批评；14. 20 世纪舞台上的莎士比亚；15. 银幕和荧屏上的莎剧；16. 莎士比亚和新的批评方法；17. 莎士比亚研究参考书目。

与 1971 年版《新莎士比亚研究指南》相比，本书仅保留了原书的两篇论文，即 S. Schoenbaum 的“莎士比亚生平”和 W. R. Elton 的“莎士比亚及其时代的思想”。其他均为近年来的新著。而且，除了第 13 篇和第 17 篇其主题就是为读者提供有关资料外，其余篇章都在篇末附有分类的参考书目，对于了解当代西方莎学的进展有着不可替代的价值。

本书的读者对象为大学外语教师，外国文学研究人员，外国文学专业的研究生、博士生，以及具备了较高英语阅读能力的外国文学爱好者。

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## Preface

This volume owes much – including its first two chapters, before revision – to its predecessor, *A New Companion to Shakespeare Studies*, edited by Kenneth Muir and S. Schoenbaum and published in 1971. I am grateful to the editors of that volume, and to several of the contributors, for their contributions to this one. In restructuring the *Companion* I have tried to take into account the needs of a new generation of readers and students of Shakespeare. Some topics have reluctantly been omitted; others (such as Shakespeare's reading) are subsumed under new headings; and new ones are added. Each chapter has its own selective reading list except for those on twentieth-century Shakespeare criticism and on Shakespeare reference books, whose principal concern is to draw attention to useful secondary literature. Readers wishing to keep abreast of current developments in Shakespeare criticism and scholarship may do so through the regular review articles in *Shakespeare Survey*, published annually by Cambridge University Press.

S.W.W

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## I The life of Shakespeare

‘ALL that is known with any degree of certainty concerning Shakespeare, is – that he was born at Stratford upon Avon, – married and had children there, – went to London, where he commenced actor, and wrote poems and plays, returned to Stratford, made his will, died, and was buried.’ Thus wrote a great Shakespearian scholar of the eighteenth century, George Steevens. His remark has been often quoted, and others have made essentially the same comment in less memorable words. But Steevens exaggerated, and since his time much has been learned about the poet, his ancestors and family, and his Stratford and London associations. These facts, it is true, are of a public character, and are recorded in official, mainly legal, documents – conveyances of property, tax assessments and the like; as such, they afford no insight into the interior life of the artist, wherein resides the chief fascination of literary biography. Yet we know more about Shakespeare than about most of his fellow playwrights. John Webster, for example, the author of two great tragedies, remains little more than an elusive ghost. And, however impersonal, what we know about Shakespeare is not without interest or meaning.

The parish register of Holy Trinity Church records his baptism on 26 April 1564. Tradition assigns his birthdate to the twenty-third. An interval of three days between birth and christening is not unlikely, and supporting evidence is provided by the inscription on the dramatist’s tomb, which states that he died on 23 April 1616, in his fifty-third year. But the date of Shakespeare’s birth is not precisely known, and behind the conventional assignment lurks the urge to have the National Poet born on the day of St George, patron saint of England; the wish is father of many a tradition. The register of Stratford Church records also the baptism of seven brothers and sisters. Of these, three – Margaret, Anne, and the first Joan (another Joan was christened later) – died in childhood. The infant William may himself have narrowly escaped mortality, for the plague gripped Stratford in 1564, carrying off over 200 souls in six months. Of the surviving siblings, most interest attaches to the playwright’s youngest brother Edmund, christened on 3 May 1580; he became an actor in London, where he died young. He was buried in December 1607 in St Saviour’s Church in Southwark.

The name of Shakespeare is of great antiquity in Warwickshire: as far back



as 1248 a William Sakspere of Clopton was hanged for robbery. John Shakespeare, the dramatist's father, was probably the eldest son of Richard, a husbandman of Snitterfield, a village some three miles north of Stratford. This Richard Shakespeare held lands as a tenant on a manor belonging to Robert Arden, a gentleman of worship in the hamlet of Wilmcote, north-west of Stratford. Arden's youngest daughter Mary inherited from him the Asbies estate of fifty acres when he died in 1556. Shortly thereafter she married John Shakespeare.

He had by 1552 migrated to Stratford, and there set himself up as a glover and whittawer (curer and whitener of skins), an occupation requiring a seven-year apprenticeship. He prospered. In addition to his glove business, he is known to have had dealings in barley, timber, and especially wool. In 1556 he bought a house, with garden and croft, in Greenhill Street, and a house adjoining the one he already occupied in Henley Street. Tradition identifies the double house in Henley Street as the poet's birthplace. Civic recognition came to John Shakespeare: first appointed to minor offices – inspector of ale and bread, constable, affeeror (assessor of fines not determined by the statutes) – he became, in turn, chamberlain, member of the town council, one of the fourteen aldermen privileged to wear a black cloth gown trimmed with fur, and finally, in 1568, high bailiff (the equivalent today of mayor). Yet he was probably illiterate, for no signature exists for him. He signed documents with his mark, a pair of glover's compasses, or with a cross.

Between 1570 and 1572 John Shakespeare four times faced prosecution in the Exchequer: twice for lending money at interest, and twice for illegally buying wool. (Although, in the sixteenth century, trade required credit, the law anachronistically forbade the taking of interest; the purchase of wool was restricted to manufacturers or merchants of the staple.) Some time in the mid-seventies John Shakespeare initiated application for a grant of arms, but nothing came of it, apparently because he had fallen on hard times. After 1575 he purchased no more property. The aldermen excused him, in 1578, from paying his 4*d* weekly tax for poor relief. He stopped attending council meetings, and in 1586 was deprived of his alderman's gown. He contracted debts, and had to mortgage part of his wife's inheritance. In 1592 he appears in a list of persons 'heretofore presented for not coming monthly to the church according to Her Majesty's laws'; the document has been interpreted as offering evidence of John Shakespeare's recusancy, but a note appended to it indicates that he avoided services 'for fear of process for debt', arrests by sheriff's officers being then permitted on Sunday. (That he subscribed to the old faith is, however, possible, and is supported by a Spiritual Last Will and Testament, a Catholic profession attributed to 'John Shakspear' and purportedly found in the roof of the Henley Street homestead in the eighteenth century; however, this document, since lost, is of doubtful authenticity.)

John's straitened circumstances forced him, before 1590, to part with his

house in Greenhill Street, but he never became so desperate that he had to sell his Henley Street dwelling. The grant of arms that in 1596 conferred the status of gentleman on John Shakespeare was probably instigated by his son, who had by then succeeded handsomely in the London theatrical world.

Fortunately the education of his children cost him nothing. According to Nicholas Rowe, who published the first connected life of Shakespeare in 1709, the dramatist's father bred him 'for some time at a free school'. Although records for pupils at the King's New School of Stratford-upon-Avon in the sixteenth century have not come down, there is no reason to doubt Rowe. It was a superior institution of its kind: the masters during Shakespeare's boyhood held bachelor's and master's degrees from Oxford University, and received better remuneration – £20 a year plus a dwelling – than their counterparts at Eton. A child entering at about the age of five probably passed his first two or three years at an attached petty school where, under the tuition of the usher, he mastered the alphabet and learned the rudiments of reading and writing. Then, at the grammar school proper, he spent long hours – from seven until eleven in the morning, and one to five in the afternoon – memorizing by rote his Latin grammar, an experience perhaps ruefully recalled in *The Merry Wives of Windsor* when the Welsh pedagogue Sir Hugh Evans puts little William through a model interrogation for the benefit of his disgruntled mother:

*Evans.* Show me now, William, some declensions of your pronouns.

*William.* Forsooth, I have forgot.

*Evans.* It is *qui*, *quae*, *quod*; if you forget your *qui*'s, your *quae*'s, and your *quod*'s, you must be preeches [i.e. flogged].

Having survived Lilly's *Grammatica Latina*, the scholars moved on to their Latin axioms and phrases, then to *Aesop's Fables* and the *Eclogues* of Baptista Spagnuoli Mantuanus ('Old Mantuan, old Mantuan!' ecstatically declares Holofernes the schoolmaster in *Love's Labour's Lost*, 'Who understandeth thee not, loves thee not'). There followed literary classics – Virgil, perhaps Horace, Plautus or Terence (sometimes acted by the children), and especially Ovid, who would remain the dramatist's favourite – as well as training in rhetoric (Cicero) and history: Caesar or Sallust. Thus Shakespeare acquired the small Latin with which Jonson credits him; possibly in the upper forms he obtained his 'less Greek'. How long Shakespeare attended the free school we can only guess. Rowe, whose information derives from Stratford traditions, reports that the father was forced, because of 'the narrowness of his circumstances, and the want of his assistance at home . . . to withdraw him from thence'.

For the next episode in Shakespeare's life better documentation is available. On 28 November 1582 the Bishop of Worcester, in whose diocese Stratford lay, issued a bond authorizing the marriage of 'William Shagspere' and 'Anne Hathwey of Stratford' after one asking of the banns, rather than the



customary three. (Pronouncement of the banns in church allowed members of the congregation to come forward if they knew of any hindrance to the match.) Fulk Sandells and John Richardson, the friends of the bride's family who signed the bond, obligated themselves to pay the Bishop or his officials £40 should any action be brought against them for issuance of the licence. The licence itself is not preserved, nor is any record of the ceremony.<sup>1</sup> Of Anne Hathaway we know little, except that she was probably the eldest daughter of Richard, a husbandman living at Hewlands Farm in Shottery, a hamlet a mile west of Stratford; on this property stands the thatched farmhouse today known as Anne Hathaway's cottage. In his will, dated 1 September 1581 and drawn up shortly before his death, Hathaway mentions no daughter Anne, but the names Anne and Agnes were used interchangeably, and the latter is bequeathed ten marks (£6 13s 4d) to be paid to her on her wedding day. At the time of the marriage she was twenty-six, and the groom eighteen. An entry in the Stratford register recording the baptism on 26 May 1583 of Susanna daughter to William Shakespeare may help to explain why he married so early. On 2 February 1585 his twins, Hamnet and Judith, were christened at Holy Trinity. They were named after lifelong family friends, Hamnet and Judith Sadler; years later Hamnet, a baker of Stratford, witnessed the poet's will and was remembered in it.

Between the birth of the twins in 1585 and the first reference to Shakespeare in London in 1592 the documentary record is a virtual blank, the only extant notice being a Bill of Complaint, *Shakespeare v. Lambert*, 1588, in which John Shakespeare refers to his eldest son William ('Johannes Shackespeare et Maria uxor eius, simulcum Willielmo Shackespeare filio suo'). This phase – the so-called 'lost years' – has occasioned much speculation. The seventeenth-century gossip Aubrey reported, on the authority of the actor William Beeston (whose father knew Shakespeare), that 'he had been in his younger years a schoolmaster in the country' – a suggestion that has met with unsurprising favour on the part of academic biographers. The possibility of a Lancaster connection for Shakespeare during the Lost Years has been suggested on the basis of a will devised in 1581 by the wealthy recusant landholder Alexander Hoghton of Lea, Lancashire, in which he bequeathes all his musical instruments and play-clothes to his half-brother Thomas. If Thomas does not intend to keep players, Hoghton wishes his friend Sir Thomas Hesketh to have the same instruments and play-clothes; 'and I most heartily require the said Sir Thomas to be friendly unto Fulk Gillom and William Shakeshafte now dwelling with me and either to take them unto his service or else to help them to some good master.' Could this Shakshafte be our William Shakespeare? Lancashire is a long way from Stratford, but John Cottom – Shakespeare's schoolmaster – hailed from there, and might have provided an entrée. Such a speculation, while not novel, has recently been vigorously reasserted by E. A. J. Honigmann, who suggests that, through