外国文学经典导读系列丛书

英国文学经典导读

陈义华 主编

Yingguo Wenxue Jingdian Daodu

暨南大学出版社
JINAN UNIVERSITY PRESS

01400434
I561.06
20

外国文学经典导读系列丛书

北京航空航天大学
藏书
图书馆

英国文学经典导读

陈义华 主编

Yingguo Wenxue Jingdian Daodu

北航 C1691060

暨南大學出版社
JINAN UNIVERSITY PRESS
中国·广州

I561.06
20

图书在版编目（CIP）数据

英国文学经典导读/陈义华主编．—广州：暨南大学出版社，2013.8
（外国文学经典导读系列丛书）
ISBN 978-7-5668-0664-2

Ⅰ.①英… Ⅱ.①陈… Ⅲ.①英国文学—教材 Ⅳ.①I561

中国版本图书馆 CIP 数据核字（2013）第 157401 号

英国文学经典导读
主 编 者：陈义华

策划编辑：李 艺
责任编辑：李 艺 贺 琼
责任校对：王嘉涵 周海燕

地 址：中国广州暨南大学
电 话：总编室（8620）85221601
营销部（8620）85225284 85228291 85228292（邮购）
传 真：（8620）85221583（办公室） 85223774（营销部）
邮 编：510630
网 址：http://www.jnupress.com http://press.jnu.edu.cn
排 版：广州市天河星辰文化发展部照排中心
印 刷：广东昊盛彩印有限公司
开 本：787mm×960mm 1/16
印 张：16.5
字 数：385 千
版 次：2013 年 8 月第 1 版
印 次：2013 年 8 月第 1 次
定 价：32.80 元

（暨大版图书如有印装质量问题，请与出版社总编室联系调换）

国务院侨务办公室立项
彭磷基外招生人才培养改革基金资助
项目编号：51032213

编写委员会

主　　编：陈义华

主要编写人员：冯芃芃（中山大学）　　王　进（暨南大学）

卢　云（中国地质大学）　陈　瑜（华南师范大学）

雷淑叶（澳门大学）

顾　　问：Mike O'Brien（英国桑德兰大学）

Aruna Chakravorty（印度德里大学）

此为试读，需要完整PDF请访问：www.ertongbook.com

前 言

本书保留了传统英美文学史以及外国文学史的写作体例，按照历史发展的线索来组织材料。由于本书针对的是有一定外国文学基础的学生，因此介绍部分非常简洁，仅仅为读者提供历史线索。本书力求内容丰富，在简介之后，也会对文学现象、文学流派、各个文类在不同历史时期的发展作系统介绍，帮助学生系统把握文学发展的一般规律。

本书力求融合当前最先进的教学理念。我们并没有用一种方法或者观点统摄整本教材，对一个阶段的文学作出总结，进而形成一言堂的格局，而是在介绍完文学基本发展面貌与基本术语之后，提出前沿的学术问题，以启发学生进行独立思考，同时也鼓励学生进行合作研究，引导入门者掌握学术研究当中提出问题、分析问题与解决问题的基本思路。这样一种训练读者思维的方式是一个很好的尝试。而在具体作品之后，本书也配备了相应的问题，带领读者细读文本，将宏观分析与微观考察相结合，这可以帮助读者轻松地进入宏观文学问题的研究与微观文本的细读当中。本教材一方面吸收了中国传统教育理念中有价值的部分，鼓励学生多阅读，多记诵，多感受，也鼓励学生模仿每一章所提供的文学研究范本；另一方面，本教材也包含了细分现代教学理念中值得思考的部分，通过不同层次、不同纬度的问题，引领学生进行创造性思考与发散性思维的训练。最后，本教材也避免了传统文学专业教材的一些弊端。传统英美文学或者外国文学的教材主要有两大门类：一类是文学史，介绍了一大堆人名、作品名，学生为了考试可能背诵了一大串东西，好像很有收获，可考试一结束也就忘得差不多了，对于作品，学生没有直观的感受，也不熟悉一个时代的文学面貌；另外一类是文学选读，学生虽然面对着一大堆文学作品的片段，可是缺乏对文学发展历程与文学发展规律的把握，也不理解一个时代主流的文学流派及其文学观。基于此，本书在编写过程中注意微观与宏观相结合，理论与实践相结合，力图弥补上述不足。

本书集中了英国文学经典当中最出色篇章中的最精华片段，非常适合英语专业、文学等其他相关专业高年级学生以及有一定水平的英语学习者，快速、高效地学习地道的英语表达，同时其中的文学常识以及篇章解析可以帮助文学类学生系统准备相关专业的研究生入学考试，最后，其中的文学研究范本也能

引导文学专业研究生走入学术研究的殿堂。本书是外国文学经典导读的第一本，我们还将继续推出《美国文学经典导读双语教程》、《西方文学理论经典篇章导读双语教程》等，希望对大家的学习与研究有所裨益。

本书的部分材料引自期刊，具体引用对象，已在参考文献中列出，在此一并致谢。限于编者水平有限，不足之处在所难免，敬请读者谅解。

陈义华

2013 年 4 月于华颖花园

目 录

前 言 …… 1

Chapter One: English Literature from Old Times to Renaissance …… 1

Literary Terms …… 3

Team Work and Research …… 7

Focus Reading: *Macbeth* …… 8

Extensive Reading 1: *Beowulf* …… 24

Extensive Reading 2: *The Canterbury Tales* …… 26

Extensive Reading 3: *The Faerie Queene* …… 28

Extensive Reading 4: Shakespeare's Three Sonnets …… 30

Chapter Two: English Literature During the Puritan Revolution …… 32

Literary Terms …… 35

Team Work and Research …… 36

Focus Reading: *Paradise Lost* …… 37

Extensive Reading: Two Metaphysical Poems …… 50

Chapter Three: English Literature in the Enlightenment Era …… 52

Literary Terms …… 53

Team Work and Research …… 55

Focus Reading: *Elegy Written in a Country Churchyard* …… 55

Extensive Reading 1: Three Poems by William Blake …… 63

Extensive Reading 2: Two Poems by Robert Burns …… 65

Extensive Reading 3: *Robinson Crusoe* …… 66

Chapter Four: British Romanticism Literature …… 73

Literary Terms …… 74

Team Work and Research …… 76

Focus Reading: *Don Juan* …… 76

Extensive Reading 1: Two Poems by William Wordsworth …… 95

Extensive Reading 2: *Kubla Khan* …… 96

Extensive Reading 3: Two Poems by Robert Southey …… 98

Extensive Reading 4: Two Poems by Percy Shelley ····· 99
Extensive Reading 5: Two Poems by John Keats ····· 103

Chapter Five: British Literature in Victorian Era ····· 108
Literary Terms ····· 110
Team Work and Research ····· 113
Focus Reading: *A Tale of Two Cities* ····· 113
Extensive Reading 1: *Wuthering Heights* ····· 127
Extensive Reading 2: *Tess of the d'Urbervilles* ····· 135
Extensive Reading 3: A Poem by Lord Alfred Tennyson ····· 140
Extensive Reading 4: Three Poems by Robert Browning ····· 145

Chapter Six: British Literature before the World War Ⅱ ····· 149
Literary Terms ····· 150
Work Team and Research ····· 152
Focus Reading 1: *Mrs Warren's Profession* ····· 153
Focus Reading 2: *Sons and Lovers* ····· 173
Extensive Reading 1: *Ulysses* ····· 181
Extensive Reading 2: *The Waste Land* ····· 189
Extensive Reading 3: Two Poems by W. B. Yeats ····· 192
Extensive Reading 4: Three Poems by W. H. Auden ····· 194

Chapter Seven: British Literature after the World War Ⅱ ····· 199
Literary Terms ····· 207
Team Work and Research ····· 210
Focus Reading 1: *Waiting for Godot* ····· 210
Focus Reading 2: *French Lieutenant's Woman* ····· 221
Extensive Reading 1: *Dumb Waiter* ····· 233
Extensive Reading 2: *The Golden Notebook* ····· 241
Extensive Reading 3: Two Poems by Ted Hughs ····· 249
Extensive Reading 4: Two Poems by Philip Larking ····· 251
Extensive Reading 5: Two Poems by Seamus Heaney ····· 252

参考文献 ····· 256

Chapter One

English Literature from Old Times to Renaissance

Old English Literature

Old English literature includes prose and poetry in the various dialects of Old English written from AD 449 to AD 1066. Poetry (alliterative, without rhyme) was composed and delivered orally, much has therefore been lost. What remains owes its survival to monastic scribes who favored verse with a Christian motivation or flavor. Prose in Old English was a later achievement, essentially originated in the reign of Alfred the Great (*c.* 848–899).

The greatest surviving epic poem is *Beowulf* (*c.* 700), which recounts the hero's battles with mythical foes such as the man-eating Grendel and his mother. This is a rare theme; the most constant theme is of a heroic struggle against impossible odds, and is found in poems such as *The Battle of Maldon* and *Finnisburgh*. The heroic struggle is often against fate (as in *The Wanderer* and *The Seafarer*). Despite the basic and violent lifestyle of the period, many poems display great sensitivity. *Wulf and Eadwacer* takes a female viewpoint. *The Ruin* is a fragmentary elegy reflecting on the ruins of a Roman city (probably Bath). One of the earliest attributed short poems consists of six lines by Caedmon, who was reputedly inspired to sing about the Creation by a vision. The longer poem *The Dream of the Rood* (*c.* 698) demonstrates the Christian cult of the Cross, as does *Elene* by Cynewulf.

The beginning of Old English prose dates from Alfred the Great and his translations of the works of Gregory the Great, Boethius, and Bede (which include Bede's *History of the English Peoples*, first published in Latin in 731, and translated by Alfred from 871 to 899). Historical prose began with *The Anglo-Saxon Chronicle*, which at first was simply brief notes of yearly events but later evolved into a dignified and even poetic narrative. The existing version of *The Anglo-Saxon Chronicle* dates from Alfred's reign and was compiled from earlier records (now lost) purporting to go back to the time of Adam. Dating from the 10th and 11th centuries, there are sermons by Aelfric, a Dorset monk who also translated *The Old Testament*. Aelfric's prose is obviously more sophisticated than that of Alfred. Other existing sermons are those by the prelate Wulfstan (died in 1023). Some spells and riddles have also survived.

Medieval English Literature

In medieval England (12th–15th century), the ascendancy of Norman-French culture in the

post-Conquest era, followed by the re-emergence of native English works—by such authors as Chaucer, Langland, and Malory, and numerous anonymous authors—marked the Middle English period of English literature. Towards the end of the Middle Ages, more lay people were literate, and the Paston Letters formed one of the first records of one family's ordinary lives. These, together with a growing number of financial and legal records, sermons, chronicles, poems, and charters, form the basis of modern historical knowledge of the period.

Although *The Anglo-Saxon Chronicle* continued to be written until 1154, with the arrival of a Norman ruling class at the end of the 11th century, the ascendancy of Norman-French in cultural life began, and it was not until the 13th century that English literature regained its strength. Prose was concerned chiefly with popular devotional use, but verse emerged typically in the metrical chronicles, such as Layamon's *Brut*, and the numerous romances based on the stories of Charlemagne, the legends of King Arthur and the Holy Grail, and the classical episodes of Troy, derived from Homer's *Iliad* (*c.* 700 BC).

First of the great English poets was Geoffrey Chaucer, author of *The Canterbury Tales* (*c.* 1387), whose early work reflected the formality of the predominant French influence, but later the realism of Renaissance in Italy. Of purely native inspiration were the medieval alliterative poem *Piers Plowman* (1367 –1386) by William Langland, and the anonymous *Pearl*, *Patience*, and *Gawayne and the Grene Knight*. Chaucer remained unmatched in the period, although the poet John Skelton was one of Chaucer's more original successors; the first secular morality play in English, *Magnyfycence* (1516), was written by Skelton. More successful were the anonymous authors of songs and carols, and of the ballads, which often formed a complete cycle, such as those concerned with the outlaw Robin Hood. Many stories were carried by travelling minstrels. Drama flourished in the form of mystery plays and morality plays. Prose reached new heights in the 15th century with Thomas Malory's retelling of the Arthurian legends in *Le Morte d'Arthur* (*c.* 1470).

Renaissance English Literature

The English Renaissance was a cultural and artistic movement in England dating from the late 15th century and early 16th century to the early 17th century. It is associated with the pan-European Renaissance that is usually regarded as beginning in Italy in the late 14th century. Like most of northern Europe, England saw little of these developments until more than a century later. The beginning of the English Renaissance is often taken as a convenience to be 1485, when the Battle of Bosworth Field ended the Wars of the Roses and inaugurated the Tudor Dynasty. Renaissance style and ideas, however, were slow in penetrating England, and the Elizabethan era in the second half of the 16th century is usually regarded as the height of the English Renaissance.

England had a strong tradition of literature in the English vernacular, which gradually increased as English's use of the printing press became common by the mid-16th century. By the time of Elizabethan literature a vigorous literary culture in both drama and poetry included poets

此为试读,需要完整PDF请访问: www.ertongbook.com

such as Edmund Spenser, whose verse epic *The Faerie Queene* did not have a dominating influence on English literature in the way that some foreign equivalents did for their countries. Instead the lyrics of William Shakespeare, Thomas Wyatt and others, were typically circulated in manuscript form for some time before they were published, and above all the plays of English Renaissance theatre, were the outstanding legacy of the period.

The English theatre scene, which performed both for the court and nobility in private performances, and a very wide public in the theatres, was the most crowded in Europe, with a host of other playwrights as well as the giant figures of Christopher Marlowe, Shakespeare and Ben Jonson. Elizabeth herself was a product of Renaissance humanism trained by Roger Ascham, and wrote occasional poems such as *On Monsieur's Departure* at critical moments of her life. Philosophers and intellectuals included Thomas More and Francis Bacon. All the Tudor monarchs in the 16th century were highly educated, as was much of the nobility, and Italian literature had a considerable following, providing the sources for many of Shakespeare's plays. English thought advanced towards modern science with the Baconian Method, a forerunner of the Scientific Method. The language of the *Book of Common Prayer*, first published in 1549, and at the end of the period the Authorised Version ("King James Version" to Americans) of the *Bible* (1611) had enduring impacts on the English consciousness.

Literary Terms

音节（Syllable）

音节是读音的基本单位，任何单词的读音，都是被分解为一个个音节来朗读的。在英语中，元音（a e i o u，共五个）的发音特别响亮，一个元音音素可构成一个音节，一个元音音素和一个或几个辅音音素结合起来也可以构成一个音节。一般来说，元音音素可以构成音节，而辅音音素发音不响亮，因此它不能构成音节。但英语辅音音素中有 4 个辅音［m］，［n］，［ng］，［l］是响音，它们和辅音音素结合，也可构成音节。它们构成的音节往往出现在词尾，一般是非重读音节。英语有一个音节的词、两个音节的词以及多个音节的词。一个音节的词叫单音节词，两个音节的词叫双音节词，三个及以上音节的词叫多音节词。

音步（Foot）

英诗中重读与非重读音节的特殊组合叫作音步。一个音步的音节数量可能为两个或三个，但不能少于两个或多于三个，而且其中只有一个必须重读。分析英诗的格律就是将它划分成音步，并判断是何种音步以及计算音步的数量。这种音步划分叫 scansion。

诗的各行音步数目不定，诗行按音步数量分为以下几种：一音步（monometer）、二音步（dimeter）、三音步（trimeter）、四音步（tetrameter）、五音步（pentameter）、六音步（hexameter）、七音步（heptameter）、八音步（octameter）等。超过八音步的诗行在英语诗歌中较为少见。

格律（Meter）

一首诗（a poem）往往包含若干诗节（stanza），每节又分为若干行（line 或 verse），每个诗行由若干音步（foot）组成，音步则是由一定数目的重读音节（arsis 或 ictus）和非重读音节（thesis）按照一定规律排列而成。

e. g.：As fair / art thou / my bon /nie lass,
So deep in luve am I;
And I will luve thee still, my dear,
Till a' the seas gang dry.
Till a' the seas gang dry, my dear,

音步的排列方式构成英诗的格律（meter 或 measure）。依照每一音步中重读音节（扬）和非重读音节（抑）的排列方式，可以把音步分成不同种类，即格律。

常见的英语诗歌格律有四种。（重读：单词本身发音里的重读，重读的词都是有实际意义，在句子中起重要作用的词。）

（1）抑扬格（iambus；the iambic foot）：一个音步由一个非重读音节加上一个重读音节构成。

As fair / art thou / my bon/nie lass

（2）扬抑格（trochee；the trochaic foot）：一个音步由一个重读音节加上一个非重读音节构成。

Tyger! / Tyger! / burning / bright

（3）扬抑抑格（dactyl）：一个音步由一个重读音节加上两个非重读音节构成。

Touch her not /scornfully

（4）抑抑扬格（anapaest；the anapaestic foot）：一个音步由两个非重读音节加上一个重读音节构成。

Like a child / from the womb

押韵（Rhyme）

押韵又作压韵，它是指在韵文的创作中，某些句子的最后一个单词的韵母都相同或相近（如果是头韵，则是诗行中某几个单词开头的辅音相同），朗诵或咏唱时，会产生铿锵和谐之感。这些使用了同一韵母的地方，我们称之为韵脚。

尾韵（End Rhyme）

尾韵是最常见、最重要的押韵方式，它是指最后一个单词互相押韵。英语诗歌中主要有三种押韵方式。

（1）联韵：aabb 型。如：

I shot an arrow into the air,
It fell to earth, I knew not where;
For, so swiftly it flew, the sight

Could not follow it in its flight.

(2) 交叉韵：abab 型。如：

Sunset and evening star,

And one clear call for me!

And may there be no moaning of the bar,

When I put out to sea,

(3) 同韵：有的诗押韵，一韵到底，大多是在同一节诗中共用一个韵脚。如：

The woods are lovely, dark and deep,

But I have promises to keep,

And miles to go before I sleep,

And miles to go before I sleep.

头韵（Alliteration）

头韵指一行（节）诗中的几个单词开头的辅音相同，形成押韵。如：

The fair breeze blew, the white foam flew

阳韵（Masculine Rhyme）

韵一般都落在诗行末尾，如果押韵的音落在行末的重读音节上，这种韵称为阳韵(masculine rhyme)。如：

Since to look at things bloom *a*

Fifty springs are little room, *a*

About the woodland I will go *b*

To see the cherry hung with snow. *b*

阴韵（Feminine Rhyme）

阴韵涉及两个或两个以上的音节同时押韵的情况，即不仅重读音节押韵，重读以后的非重读音节也押韵。如：

And will make thee beds of roses *a*

And a thousand fragrant poses; *a*

A cap of flower, and a kirtle, *b*

Embroider'd all with leaves of myrtle. *b*

(From Marlow's *Passionate Shepherd*)

亚历山大体诗行（Alexandrine）

英语亚历山大体兴起于文艺复兴时期，受法国“七星诗社”诗人的影响而形成，它与法国亚历山大体诗歌的相同之处是：每行由 12 个音节构成，都由停顿来控制诗行结构、影响诗歌节奏；它们的不同之处在于：英语亚历山大体诗行的每一诗行的重音比法语亚历山大体诗行多且对诗歌节奏起支配作用，停顿数量不固定且位置更为灵活。另外，英语亚

历山大体诗行往往成对使用，又常常互韵，这在法语诗歌中比较少见。英语亚历山大体诗行一般是六音步抑扬格。

英雄双韵体（Heroic Couplet）

英雄双韵体是一种英国古典诗体，由十音节双韵诗体演化而来，每行五个音步，每个音步有两个音节，第一个是轻音，第二个是重音。英雄双韵体句式均衡、整齐、准确、简洁、考究。

英雄双韵体的发展和形成经历了很长一段时间，到德莱顿时基本定型，文学评论界对英雄双韵体的界定是非常严格的。一般来说需满足以下几个条件：①五音步抑扬格；②押尾韵对偶句；③韵尾为 aa bb cc dd……不重复；④风格简洁。当一首诗中仅有几个满足以上条件的对偶句，其余大部分诗句都无法满足上述条件时，这首诗就不能称为英雄双韵体。

斯宾塞体（Spenserian Stanza ）

斯宾塞体诗每诗节九行，诗格数不限。前八行是抑扬格五音步（十音节），第九行是抑扬格六音步（十二音节）。这第九行又称为亚历山大体诗行，因 12 世纪末的法文长诗《亚历山大传奇》（*Roman d' Alexandre*）的诗行都是 12 个音节而得名。斯宾塞体的韵式为 ababbcbcc，个别的韵式为 ababbabaa。斯宾塞体是英国诗歌史上的重要诗体。文艺复兴时期的著名诗人埃德蒙·斯宾塞（Edmund Spenser）在其代表作《仙后》（*The Faerie Queene*）中首先使用这种诗体，遂以他的名字命名。

彼特拉克体（Petrarcan Style）

彼特拉克体即十四行体诗，又叫“商籁体”，为意大利文“sonetto”、英文“sonnet”、法文“sonnet”的音译。它是欧洲一种格律严谨的抒情诗体。最初流行于意大利，彼特拉克的创作使其臻于完美，因而称“彼特拉克体”，后传到欧洲各国。它由两节四行诗和两节三行诗组成，每行 11 个音节，韵式为 abba，abba，cde，cde 或 abba，abba，cdc，cdc。

莎士比亚体十四行诗（Shakespearian Sonnet）

莎士比亚体十四行诗又称“伊丽莎白体”，由三节四行诗和两行对句组成，每行 10 个音节，韵式为 abab，cdcd，efef，gg。

意象（Symbol / Image）

意象是指能独立表现情感的形象结构，它是寄寓诗人独特理解和特定感情的事物和景物，是诗人表达思想、抒发情感的载体。

意境（Visualization）

意境是文学作品描绘的生活图画所形成的艺术境界。意境的概念比意象大，它由意象构成，意象包含在意境之中，但意象又不等于意境，两者是两个不同而又密切联系的概念。

牧歌（Pastorals）

牧歌是民歌的一种，它描绘的是一种理想化的牧人生活方式，流行于放牧民族。牧歌有时描述的是一种田园风光。

在欧洲的古典文学中，牧歌呈现了牧羊人的生活形式，或是在树荫下反复辩难，或是向恋人倾诉恋情。西元前3世纪西奥里特的《牧歌》是希腊文学的代表作品，开创了欧洲牧歌的伟大传统，古罗马诗人维吉尔的早期作品《牧歌》，是模仿西奥里特而来的，充溢着浓郁的古罗马田园风光，被誉为拉丁语文学的典范。维吉尔更创造了所谓的阿卡地亚（Arcadia）世外桃源，阿卡地亚神话遂成为欧洲牧歌传统的核心神话。文艺复兴时期，普桑的阿卡地亚的牧野挽歌图景，可说是受到了维吉尔的启迪。

文艺复兴（Renaissance）

文艺复兴是指13世纪末在意大利各城市兴起，之后逐渐扩展到西欧各国，于16世纪在欧洲盛行的一场思想文化运动，它带来了一个科学与艺术革命时期，揭开了近代欧洲历史的序幕，被认为是中古时代和近代的分界线。马克思主义史学家认为文艺复兴是封建主义时代和资本主义时代的分界线。13世纪末，在意大利商业较为发达的城市，新兴的资产阶级中的一些先进的知识分子借助研究古希腊、古罗马文化艺术，通过文艺创作，宣传人文精神。

人文主义（Humanism）

人文主义是一种基于理性和仁慈的哲学理论和世界观。作为一种生活哲学，人文主义思想从仁慈的人性获得启示，并通过理性推理来指导生活。

人文主义思想以理性推理为思想基础，以仁慈博爱为基本价值观。至于个人的兴趣、尊严、思想自由、人与人之间的容忍和无暴力相处等，都是人文主义的题中之意。人文主义思想以理性思想为基础，同时与人本主义以及人道主义有密切的关系。

讳饰（Euphuism）

讳饰是修辞格的一种。遇有犯忌触讳的事物，不直说这种事物，而用其他语词来回避、掩盖或装饰、美化，这种修辞手法叫作讳饰。

Team Work and Research

请同学们分组完成以下研究工作：

1. 英语在从古代到文艺复兴时期的漫长历史中发生了怎样的变化？请分析影响其变化的内外因素。

2. 骑士传奇是欧洲中世纪一种常见的叙事文学体裁，请分析《仙后》优于其他同类题材作品的地方。

3. 比较莎士比亚的悲剧与其同时代的“大学才子派”的作品，分析莎士比亚作品优于“大学才子派”作品的地方。

Focus Reading: *Macbeth*

ACT II.

SCENE I. Inverness. Court of Macbeth's Castle.

(Enter Banquo, and Fleance, bearing a torch before him.)

BANQUO:

How goes the night, boy?

FLEANCE:

The moon is down; I have not heard the clock.

BANQUO:

And she goes down at twelve.

FLEANCE:

I take't, 'tis later, sir.

BANQUO:

Hold, take my sword. There's husbandry in heaven;
Their candles are all out: take thee that too.
A heavy summons lies like lead upon me,
And yet I would not sleep: merciful powers,
Restrain in me the cursed thoughts that nature
Gives way to in repose!
(Enter Macbeth, and a Servant with a torch.)
Give me my sword.
Who's there?

MACBETH:

A friend.

BANQUO:

What, sir, not yet at rest? The king's a-bed:
He hath been in unusual pleasure, and
Sent forth great largess to your offices.
This diamond he greets your wife withal,
By the name of most kind hostess; and shut up
In measureless content.

MACBETH:

Being unprepar'd,

此为试读，需要完整PDF请访问：www.ertongbook.com