



 edieval and Renaissance Studies © No. 1

中世纪与文艺复兴研究 (一)

郝田虎 主编

Edited by Hao Tianhu



ZHEJIANG UNIVERSITY PRESS

浙江大学出版社

图书在版编目(CIP)数据

中世纪与文艺复兴研究. 一 / 郝田虎主编. —杭州:
浙江大学出版社, 2019.8
ISBN 978-7-308-19445-7

I. ①中… II. ①郝… III. ①中世纪文学—文学研究
—世界 IV. ①I109.3

中国版本图书馆 CIP 数据核字(2019)第 180821 号

中世纪与文艺复兴研究(一)

Medieval and Renaissance Studies (No. 1)

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策 划 张 琛 包灵灵

责任编辑 张颖琪

责任校对 陆雅娟

封面设计 周 灵

出版发行 浙江大学出版社

(杭州天目山路 148 号 邮政编码 310007)

(网址: <http://www.zjupress.com>)

排 版 浙江时代出版服务有限公司

印 刷 浙江良渚印刷厂

开 本 710 mm×1000 mm 1/16

印 张 23.25

字 数 364 千

版 印 次 2019 年 8 月第 1 版 2019 年 8 月第 1 次印刷

书 号 ISBN 978-7-308-19445-7

定 价 78.00 元

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浙江大学出版社市场运营中心联系方式: (0571) 88925591, <http://zjdxcb.tmall.com>

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主编的话

经过一年多时间的筹备，“中世纪与文艺复兴研究”论丛终于和大家见面了。欧洲的中世纪与文艺复兴运动，从5世纪绵延到17世纪，长达一千多年。根据广为流传的线性历史观，中世纪孕育了现代性，文艺复兴开启了现代世界，而中世纪和文艺复兴时期是中西文化进行较深层次接触和交流的肇始期。改革开放以来，我国中世纪研究的最大成绩在于，学界已达成共识，中世纪并非“黑暗时代”，相反，该时期十分丰富、活跃。对欧洲中世纪的重新发现成为新时期的基本学术成就之一。西方文艺复兴发端于14世纪意大利的佛罗伦萨，逐步扩展到全欧洲，在艺术、科学、文学、宗教、政治、思想等诸多领域引发了革命性的变革，奠定了现代世界的基础。小众而弱势的中世纪和文艺复兴研究，包括文学、历史、哲学、政治学、艺术史、科学史等方面，不仅具有重大的学术价值，而且有助于深入理解今天的中国和世界，将有力促进我国的新文化建设。

“中世纪与文艺复兴研究”论丛为这一多姿多彩的领域提供了学术园地。2016年12月，中世纪与文艺复兴研究中心在浙江大学外语学院挂牌成立，这为论丛的出版提供了条件。2017年10月，研究中心主办的首次会议——“转折中的早期英国文学研究：青年学者论坛”在浙江大学紫金港校区召开，吸引了来自美国、韩国、中国的30余名学者与会。本辑的大部分论文是在这次会议论文的基础上精挑细选、修改而成的，而美国著名学者约翰·拉姆里奇（John Rumrich）教授的力作《阅读生命之血》是他在研究中心成立仪式上的学术演讲，在此经授权发表中译文。

2 / 中世纪与文艺复兴研究（一）

论丛第一辑包括如下几个栏目：古英语文学研究、中古英语文学研究、文艺复兴研究、莎士比亚研究、学人之旅、著译者言、书评和追思。本辑的24篇文章，既有学术论文和书评，也有对东西方已逝著名学者的追思和纪念。书评像论文一样，讲究学术性，论丛的宗旨将学术性置于首位。同时，论丛重视学术研究中“人”的因素，“学人之旅”“著译者言”和“追思”这几个栏目的设立，意在突出“人”的因素，体现学术的传承和国内国际人文交流。20多位作者中，既有资深前辈，如任明耀、康士林、李耀宗等先生，也有学界中坚，如王明月、沈弘等教授，还有初出茅庐的博士，如崔梦田等。著名学者胡家峦教授为“中世纪与文艺复兴译丛”贡献了一部扎实的译著《斯宾塞诗歌选集》，“著译者言”栏目收录了胡先生为《斯宾塞诗歌选集》撰写的译者前言，可惜胡先生最近驾鹤西去，看不到论丛的出版了。我们永远怀念胡先生。

论丛的出版，得到了编委会（国际顾问委员会和编辑委员会）各位方家的充分肯定和大力支持，得益于浙江大学外语学院和外国文学研究所的热心扶植，也受益于多名特邀编辑的勤奋工作和国内外同仁的积极关注。主编诚挚感谢编委会的每个成员，以及认真负责的责任编辑张颖琪老师。欢迎读者提出宝贵意见和建议，以便我们改进工作，把论丛办得更好。

2018年10月，中世纪与文艺复兴研究中心成功主办了“中世纪与文艺复兴欧洲文学研究青年学者国际研讨会”，世界著名莎学家、耶鲁大学教授、本论丛国际顾问委员会主席戴维·卡斯頓（David Kastan）先生与会并发表主旨演讲，让我们共同期待论丛第二辑的面世。

论丛的兴盛离不开广大读者和作者的大力支持。编委会诚挚欢迎相关领域的各位同仁不吝赐稿，大作请惠寄：cmrs2016@163.com；稿件体例详见本论丛论文。

郝田虎

2019年5月于紫金港

目 录

■古英语文学研究

李东一 《贝奥武甫》中 Unferth 插曲的含义（第 499—528 行）	3
伦纳德·奈道夫 论历史美学：皈依基督教与《贝奥武甫》 的同位风格（杨开泛 译）	29
杨开泛 《盎格鲁-撒克逊编年史》中的时间观念研究	44

■中古英语文学研究

王明月 来而不往非礼也：论英国中世纪道德剧《每个人》 的生死学	59
周云龙 亚洲景框与世界图像时代的来临：《曼德维尔游记》 中的“替补”逻辑	86
高红梅 亚瑟王为何而死：《亚瑟王之死》的圣杯意象体系 与诗性政治	100
包慧怡 《金盾》与 C. S. 刘易斯的中世纪寓言理论	114

■文艺复兴研究

约翰·拉姆里奇 阅读生命之血（廖运刚 译）	131
康士林 形象与行动：16 世纪英国对通向中国的西北通道的 寻找	152
邢锋萍 “然而我只爱你”：乔治·赫伯特的诗学观	170
崔梦田 弥尔顿《论真正的宗教》中的宽容理念考辨	187

II / 中世纪与文艺复兴研究（一）

■ 莎士比亚研究

- 任明耀 | 莎士比亚和梅兰芳 203
- 沈 弘 | 论莎士比亚《亨利四世》（上下篇）中哈利王子的
学徒生涯 219
- 徐 嘉 | 莎剧的历史书写：《理查三世》与早期现代英国
教育革命 229
- 李艳丽 | 兰姆版《莎士比亚物语》在日本明治前期的译介与传播 242

■ 学人之旅

- 李耀宗 | 我的“中世纪”之旅（《噢西坦抒情诗：
欧洲诗歌的新开始》新序） 261
- 杨林贵 | 中国莎学百年的见证——拜望莎学世纪老人散记 274

■ 著译者言

- 胡家峦 | 《斯宾塞诗歌选集》译者前言 283

■ 书 评

- 王 岚 | 伦敦城市喜剧中的地理空间——评《一座城市的戏剧：
伦敦喜剧中的地方 1598—1642》 309
- 刘立辉 | 英国文艺复兴诗歌翻译的等值效应原则——以胡家峦译
《斯宾塞诗歌选集》为例 319
- 唐仁芳 | 莎士比亚中国舞台演出研究领域的一本英文先驱之作 334

■ 追 思

- 沈 弘 | 纪念约翰·伯罗，一位博学儒雅的慈祥长者 347
- 厚 朴 | 纪念 Carol V. Kaske 教授 355
- 章 燕 | 缅怀著名诗人、翻译家屠岸先生 358

Contents

■ Studies of Old English Literature

- Dongill Lee | The Implication of Unferth's Intervention in *Beowulf*
(ll. 499—528) 3
- Leonard Neidorf | On Historical Aesthetics: The Conversion to Christianity
and the Appositive Style of *Beowulf* (Trans. Yang Kaifan) 29
- Yang Kaifan | Time in *The Anglo-Saxon Chronicle* 44

■ Studies of Middle English Literature

- Denise Wang | Voluntary Exchange: The Concept of Salvation
in *Everyman* 59
- Zhou Yunlong | Asian Frame and the Coming of the Age of the World
Picture: The Supplement Logic in *The Travels of Sir John*
Mandeville 86
- Gao Hongmei | Why King Arthur Died: The Holy Grail Image System
and the Poetic Politics of *Le Morte Darthur* 100
- Bao Huiyi | *The Golden Targe* and C. S. Lewis's Theory on Medieval
Allegory 114

■ Renaissance Studies

- John Peter Rumrich | Reading Life-Blood (Trans. Liao Yungang) 131
- Nicholas Koss | Images and Action: The 16th-Century English Search
for the Northwest Passage to China 152
- Xing Fengping | "Yet I Love Thee": On George Herbert's Poetic View 170
- Cui Mengtian | Milton's Idea of Toleration in his *Of True Religion* 187

■ Shakespeare Studies

- Ren Mingyao | Shakespeare and Mei Lanfang Compared 203

IV / 中世纪与文艺复兴研究（一）

Shen Hong The Making of an Ideal Ruler: On Shakespeare's Treatment of Prince Hal's Apprenticeship	219
Xu Jia <i>Richard III</i> and Early Modern English Educational Revolution	229
Li Yanli The Translation and Dissemination of Lamb's <i>Tales from Shakespeare</i> in Early-Meiji Japan	242

■ Journey of Learning

Li Yaochung My Journey into the "Middle Ages" (New Preface to <i>Occitan Lyric: New Beginnings of European Poetry</i>)	261
Yang Lingui Visits with Professors Zhang Siyang and Ren Mingyao, Witnesses of the Centennial History of Shakespeare in China	274

■ Author's/Translator's Preface

Hu Jialuan The Translator's Preface to <i>Selected Poems of Edmund Spenser: Sonnets and Others</i>	283
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■ Reviews

Wang Lan Spaces of London Comedy: A Review of <i>Theater of a City: The Places of London Comedy 1598—1642</i>	309
Liu Lihui The Principle of Equivalent Effect in Translating English Renaissance Poetry: A Case Study of the Chinese Version of Edmund Spenser's <i>Amoretti</i> and <i>Epithalamion</i> by Hu Jialuan	319
Tang Renfang A Pioneering English Monograph on Staging Shakespeare in China	334

■ In Memoriam

Shen Hong In Memory of Professor J. A. Burrow (1932—2017)	347
Hou Pu In Memory of Professor Carol V. Kaske (1933—2016)	355
Zhang Yan In Memory of Mr. Tu An (1923—2017)	358

古英语文学研究

Studies of Old English Literature



《贝奥武甫》中 Unferth 插曲的含义

（第 499—528 行）

李东一

内容提要：对 Unferth 讲辞性质的理解，在很大程度上取决于对 for wlence, for dolgilpe 等词的正确阐释。《贝奥武甫》中第 499—528 行的 Unferth 的讲辞并非完全为了表达对贝奥武甫的嘲讽，更是为了维护他自己和丹麦人的英雄傲气。笔者认为，这段讲辞的语气之所以给人留下负面的印象，主要是由于人们对其中的一些关键词和诗人插语的解读不太恰当。Unferth 用了诸如 for wlence, for dolgilpe, neþdon, belean, swuncon 等一连串的词来表现贝奥武甫在游泳比赛中的鲁莽与蛮勇。在 Unferth 语气粗鄙恶劣的语境下理解 wlenco 一词，它可解读成“虚荣”或“愚蠢的傲慢”等意。但从整篇史诗来看，wlence, wlenco 或其形容词形式 wlonc，表达的都是英雄傲气这一正面的意涵。在英雄主义的语境下去理解，wlenco 一词的中性意思“振奋昂扬”很符合 Unferth 的叙述。如此看来，Unferth 并不是在批评贝奥武甫与 Breca 的游泳比赛是孩子气的虚荣心作祟，而是指责其没有践行 wlenco，即“振奋昂扬”这一精神。这几个词对于理解英雄社会的哲学意蕴有着非常重要的作用。笔者对于 Unferth 这段讲辞的分析表明，Unferth 善于运用词语，应将他看成一个独立的角色，而不仅仅当作贝奥武甫的陪衬。他深切地意识到贝奥武甫对于丹麦人以及他自己的英雄傲气构成了威胁，因此，Unferth 对于贝奥武甫言语上的攻击是基于他的竞争意识。

关键词：《贝奥武甫》；Unferth；语文学；英雄社会

作者简介：李东一，英国伦敦大学学院博士，自 1996 年执教于韩国外国语大学，从事英雄主义、英雄主义词汇以及古英语写作艺术等研究，教授古英语诗歌和中世纪英语文学等课程。主要著作包括《贝奥武夫》《英吉利教会

史》《坎特伯雷故事集》《高文爵士和绿衣骑士》《天路历程》等韩语译本，在研项目“古英语创作中修饰语的功用”。

Title: The Implication of Unferth's Intervention in *Beowulf* (ll. 499—528)

Abstract: To a large extent, understanding the nature of Unferth's speech depends on the correct interpretation of *for wlence*, and *for dolgilpe*. Unferth's speech (ll. 499—528) in *Beowulf* is not wholly intended to evoke a mocking mood but rather is motivated by the desire to defend his and Danish heroic pride. I think the negative impression derived from the tone of Unferth's speech is largely due to the unfavourable interpretation of some key words, and to the intervention of the poet. On the surface a series of words seems to be used to effectuate the sense of rashness and foolhardiness in Beowulf's swimming-contest: *for wlence*, *for dolgilpe*, *neþdon*, *belean*, *swuncon*. In the context of Unferth's superficially scurrilous tone, *wlenco* can be interpreted as "vainglory" or "foolish pride." However through the poem either *wlence*, *wlenco*, or its adjective form *wlonc* is used to elicit a positive feeling of heroic pride. In the context of heroism, the neutral meaning of *wlenco* as "high-spiritedness" fits well into the progression of Unferth's narrative. In this way, Unferth is not criticizing the nature of Beowulf's swimming-contest with Breca, which might be possibly motivated by boyish exuberance, but is instead blaming for not living up to that *wlenco*, "high-spirit." These words are very important in understanding philosophical ethos in heroic society. The heroic society needs a special code of behavior and morality common to all Germanic races in the early Middle Ages. The most important concept, the binding force of society, was the *comitatus*, the mutual loyalty between lord and thane or warrior. The leader gave legal and economic protection in return for military services. I demonstrate that the generally accepted meaning "foolhardiness" given to *wlenco* is not applicable in Unferth's verbal attack against Beowulf's participation in the swimming-contest. My analysis of Unferth's speech reveals that he is a highly conscious manipulator of words and thus should be regarded as serving an independent role, not just a foil to Beowulf. He is keenly aware of

Beowulf's threat to Danish pride, as well as to his own heroic pride. For this reason, Unferth's verbal attack on Beowulf is firmly based on rival-consciousness.

Key words: *Beowulf*, Unferth, philology, heroic society

Author: Dongill Lee received his doctorate from University College London. He has taught at Hankuk University of Foreign Studies since 1996. He specializes in Heroism, Heroic Words and the Art of Old English Composition. He teaches Old English poetry and Middle English literature. His major publications include: Korean translations: *Beowulf*; *Historia Ecclesiastica Gentis Anglorum*; *The Canterbury Tales*; *Sir Gawain and the Green Knight*; *The Pilgrim's Progress*. His ongoing project is entitled "The Function of Epithet in Old English Composition." Email: dongbeo@hufs.ac.kr

I. Introduction

This paper deals with the meanings of some key Old English words in the context of heroic ideology with reference to the scene of Unferth's intervention (ll. 499—528) in *Beowulf*. So far critical views on this scene haven't yet truly reflected the real intention of Unferth. Usually Unferth is seen as a *provocateur*. However, the application of newly interpreted meanings of *wlenco* and *dol* suggests that he is motivated both by professional jealousy of Beowulf's self-attested ability to fight Grendel, and a desire to defend Danish pride. His heroic ideology—to demand action rather than words—is also revealed. Through the in-depth analysis of the sub-text of Unferth's version of the Breca episode I will prove that Unferth emerges as a role-player in heroic society far beyond as a foil to Beowulf or a symbolic figure of "discordia" or "mar-peace." My arguments will develop on the basis of philological study concentrating on some key Old English words such as *wlenco*, *gielp*, *dolgylp*, *dol*, or *dollice*, *oferhygd*, *ofermod*.

II. Unferth's rivalry, sense of inferiority and heroic ideology

There is no doubt that Unferth appears as a traditional agent *provocateur*

when he tries to discredit Beowulf with his own version of the swimming-contest.^① Unferth's words seem offensive and their impropriety is all the greater when set against the extreme courtesy of Beowulf's reception by the coastguard, Wulfgar and Hrothgar. Yet, the underlying meaning of Unferth's speech seems to shed a new light on his attitude towards Beowulf. Unferth tries to set out his personal heroic ideology. This intention becomes gradually evident as he begins to change his attitude towards both Beowulf and Breca. At the beginning of his version of the swimming-contest, Unferth taunts Beowulf that his youthful exploits were motivated by his audacious boasting. But it should be borne in mind that Unferth's sarcasm is directed to Breca as well as Beowulf. This is proved by Unferth's use of the dual *git* and accusative dual *inc* which implicate both men in foolishness and stubbornness:

ðær git for wlence	wada cunnedon
ond for dolgilpe	on deop wæter
aldrum neþdon?	Ne inc ænig mon,
ne leof ne laþ,	belean mihte
sorhfullne sið,	þ a git on sund reon;
þær git eagorstream	earmum þ ehton,
mæton merestræta,	mundum brugdon,
glidon ofer garsecg;	geofon yþum weol,
wintrys wylm[um].	Git on wæteres æht
seofon niht swuncon;	

(*Beo*, 508—517a)

[you two ventured the floods for the sake of pride, and risked your lives in deep water for idle boasting? No one, friend or foe, could dissuade you two from that sorrowful venture (disaster), when you two swam (rowed) out to sea, there you two enfolded the water's currents with arms,

① Alain Renoir points out that scenes similar to Beowulf's encounter with Unferth are found in *Hrolfs Saga Kraka* and *Odyssey* (111).

traversing (measuring) the paths of the sea, made quick movements with your hands, and glided over the ocean; the sea surged with waves, the winter's billows. You two toiled in the water's realm for seven nights]

As this speech develops, however, we can see that Unferth begins to single out Breca from the dual *git* to the singular *he* (Breca). This shifting of subjects seems to be designed in order first to emphasize Breca's victory over Beowulf then to praise Breca's achievement which echoes the ideal of the central figure of a *comitatus*:

ðonon he gesohte	swæsne eðel,
leof his leodum,	lond Brondinga,
freoðoburh fægere,	þær he folc ahte,
burh ond beagas.	

(*Beo*, 520—523a)

[then he, dear to his people, sought his beloved fatherland, the land of the Brondings, his fair stronghold, where he had subjects and stronghold and treasure]

What we hear about now is the glorious return of Breca to his fatherland. Here the previous tone of sarcasm has disappeared completely. At the centre of his speech lies the thematic motif of the ideal *comitatus* which is encapsulated in the words: *swæsne eðel*, “fatherland”, *freoðoburh*, “stronghold”, *folc*, “people”, and *beagas*, “treasures”. Each of these words embodies a key element of the *comitatus* and together they make up a model society. Now the ideal picture of a heroic society is presented. This scene of Breca's return to his land seems to induce the audience to forget that Unferth had previously reproached him in harsh terms; instead Unferth delivers a panegyric on Breca. Moreover, Unferth raises Breca to the level of a perfect hero by putting an emphasis on Breca's fulfillment of his pledge to Beowulf: