

LEON GARFIELD  
*SHAKESPEARE  
STORIES*

*Notes by Hiromu Komiyama/Toru Uetsuki*

**SANSHUSHA**

## は し が き

ここに選んだ物語は現代イギリスの作家の Leon Garfield が書いたシェイクスピア物語 *Shakespeare Stories* のうちの 12 の物語から、とりわけ人気のかまびすしい 3 つの物語 *Macbeth* (悲劇), *A Midsummer Night's Dream* (喜劇), *The Merchant of Venice* (喜劇) を選んだものである。Leon Garfield は歴史小説家としてあまねく認められた作家であることはむろん、短編小説、古典の再話本などを広く手がけ、数多くの賞を得ている作家でもある。だが、この本はよくある形のわかりやすくて為になるといった底の年少者向けの再話本ではない。いふなれば Garfield が本来は「詩作品」であり、「劇作品」でもある Shakespeare を思い切って「散文の Shakespeare 物語」(“A refashioning of dramas as stories”) にしたとでもいふべき意欲的な作品群である。だから、Shakespeare の原作の文章のかなりの部分がそのまま採択され、あるいはいくつかの解釈を入れこんで、散文らしい物語の筋運びの一助とし、あるいは物語の順序を多少変更したり整えたりして散文化に工夫している。

読者はこれらの物語を読むのに Shakespeare の原作を読むに匹敵する味わいと impact を得られるであろう。絶好の Shakespeare 開眼の書だとお薦めする所以である。

加うるに処々、これまた現代イギリスの挿絵家 Michael Foreman のきわめて個性的なイラストがこれらの物語の雰囲気<sup>ふんぎ</sup>をさらに浮彫りにするのを助けている。

編者はこの本の Notes をつけるにあたり、Shakespeare 注釈をよく参考にさせてもらった。とりわけ英米の著名な注釈本、それに日本の研究社本、大修館本や細江逸記氏の泰文堂版注釈書が役に立った。また、その半面ごく初歩的な注はなるべく割愛した。多少難解であろうが、最後まで読み続けられるねばり強い努力を読者に期待する。なお、Stephen Carl Yenik 龍谷大学講師にいくつかの helpful suggestions を受けたことを付記しておく。

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編 者

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# MACBETH

Three old women out in a storm. But what old women, and what a storm ! It banged and roared and crashed and rattled. The sky was quick with sudden glares, and the earth with sudden dark-  
nesses, darkneses in which wild images of rocks and frightened  
trees, like scanty beggars in the wind, leaped out upon the inner 5  
eye ! And the old women ! Ancient hags with backs hooped like  
question marks and their shabby heads nesting together, like  
brooding vultures . . .

“When shall we three meet again ?” howled one, above the  
shrieking of the wind. “In thunder, lightning or in rain ?” 10

“When the hurly-burly’s done !” came an answer, lank hair  
whipping and half muffling the words. “When the battle’s lost  
and won !”

“Where the place ?”

“Upon the heath.” 15

“And there to meet with Macbeth !”

The sky stared, then shut its eye . . . and when it looked again,  
the old women had gone. Had they been real or had they only

been fantastic imaginings made up out of strange configurations of the rocks ? Yet their words had been real enough. There was a battle being fought, and there was a man called Macbeth.

Macbeth ! A giant of fury and courage, his sword arm whirling and beating like a windmill as he fought for his king against the treacherous enemies who sought to overturn the state. So tremendously did he fight that he made killing almost holy, and they say his blade smoked with traitors' blood.

A soldier from the battlefield, a gaudy, staggering patchwork of blood and gashes, came stumbling into the royal camp to tell the King of Macbeth's mighty deeds, of how he had come face to face with the worst of the King's enemies and, with one blow had "unseamed him from the nave to the chops, and fixed his head upon our battlements."

Amazed, good King Duncan listened to the eager account of his general's almost supernatural bravery and success ; and, while he stood wondering how he might justly reward such service, news came of yet another victory. The treacherous Thane of Cawdor had been captured. The King sighed. The price of victory was high. He had once loved and trusted Cawdor.

"Go pronounce his present death," he commanded sombrely ; "and with his former title greet Macbeth . . . What he hath lost, noble Macbeth hath won."

He sent two messengers post-haste to greet the great general with his new title and with the heartfelt gratitude of his King.

The King's messengers travelled swiftly, but even before they had set out, other messengers were on their way to meet Macbeth, messengers who travelled as fast as thinking, messengers whose purpose was as dark as the King's was bright : the three old women of the storm.

It was towards evening. There was thunder in the air and little

lightnings, like bright adders, wriggled across the sky. Here and there on the open heath naked trees seemed to hold up their hands in fear and dismay; and the three old women crouched and waited, still as stones. Presently there came a rolling and a rattling, as if a small thunder had lost its way and was wander- 5  
ing in the dark. The three old women nodded.

“A drum, a drum! Macbeth doth come!”

The drummer was Banquo, friend and companion-in-arms of Macbeth. The drum he carried had been salvaged from the battlefield, taken, perhaps, out of the cradling arms of some dead 10  
drummer-boy. Cheerfully he thumped it as he and mighty Macbeth strode on through the gathering night, their kilts swinging and their heads held high.

Suddenly they halted and the drum ceased like a stopped heart. Their way was barred. Three old women had appeared 15  
before them, three hideous old women who crouched and stared. For an instant, an uncanny fear seized the two warriors; then Banquo recovered himself. Imperiously he thumped on his drum and demanded:

“What are these, so withered and so wild in their attire?” 20

Silence. He thumped again.

“Live you?”

Their silence remained unbroken.

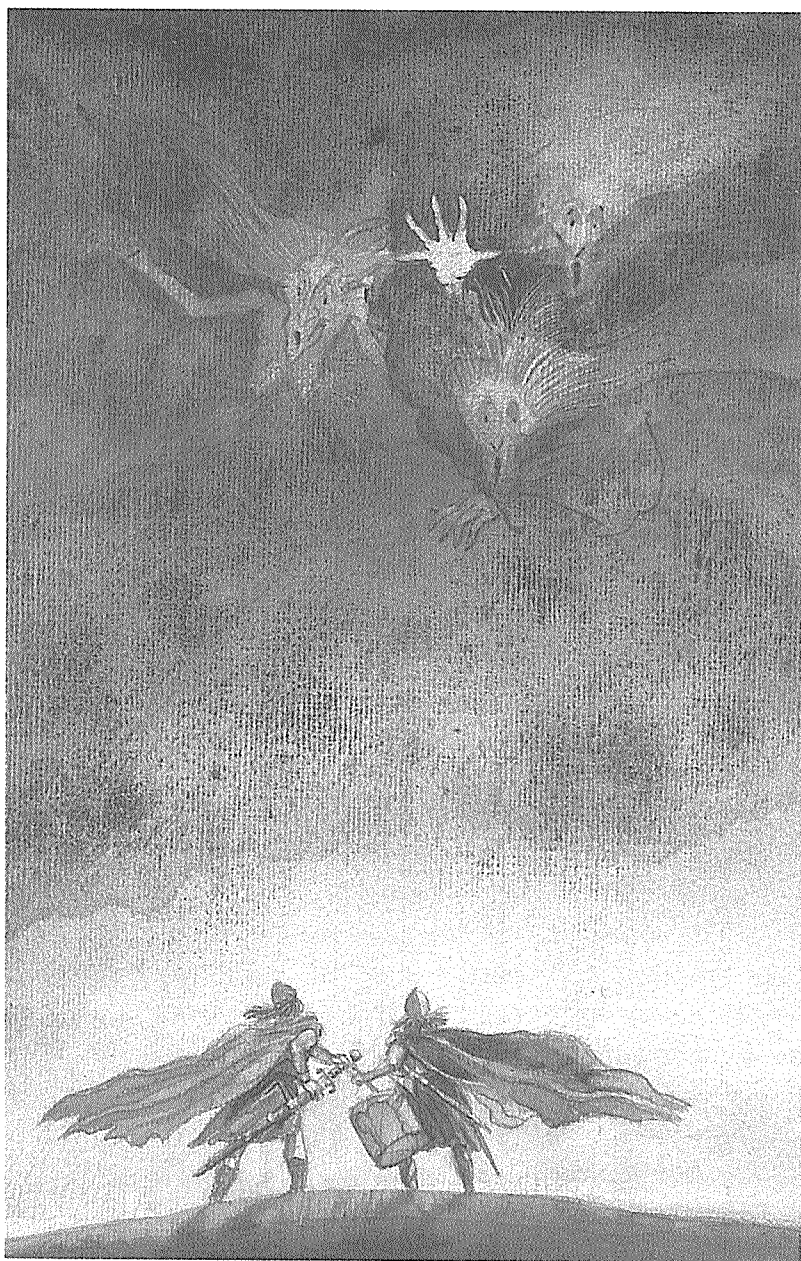
“Or are you aught that man may question?”

At this, the old women’s eyes glinted, and slowly each raised 25  
a finger to her lips. Thus they crouched, like crooked answers awaiting only the right question, and the right questioner. They turned to the great, battle-stained figure of Macbeth. For the smallest moment, he hesitated; then commanded:

“Speak if you can! What are you?” 30

The right questioner. One by one they rose and greeted him.

“All hail Macbeth, hail to thee, Thane of Glamis!”



## NOTES

### *Macbeth*

- P. L.
- 1 1 **out** 前に 'were' を補ってみる。
- 3 **quick with**=brisk, animated, busy with **glares** 「ぎらぎらする光」  
つまり「稲妻」
- 5~**leaped out upon the inner eye** 「人の心に写った」
- 6 **hags** 「醜い老婆」 **with backs hooped** 「背中を丸くして」
- 7 **and** 次に 'with' を補ってみる。 **nesting together** 「びったり寄せ合  
って」
- 8 **brooding** 「ひなを抱いている」
- 9 **above**~ 「~よりひとときわ高く」
- 11 **hurly-burly** [hʊ:libʊ:li] 「大騒ぎ」 **lank** 「長くてやわらかい」前に  
'with' を補ってみる。
- 12~ **whip** 「はためく、なびく」 **When the battle's lost and won** 「戦  
の勝ったり、負けたりが終わったとき」
- 15 **heath** 「ヒース」はかん木で夏の終り頃から紫色の花をつけ、ブリテン  
島を彩る自然の景観の一つである。Elizabeth 時代には [he:θ] と発音  
していたから、次行の 'macbeth' と韻を踏むことができた。
- 2 1 **imaginings** 「想像上のもの」 **configurations** 「かたち、輪郭」
- 2~**There was a battle being fought**=A battle was being fought
- 4~**sword arm** 「(剣を振う)右腕」前に 'with' を補う。 **whirl** 「縦横無尽  
にふりまわす」
- 7 **killing** 「敵を倒すこと」
- 9 **gaudy** [gɔ:di] 「けばけばしい、派手な」 **patchwork** 「寄せ集めの  
もの、ごたませ」 'soldier' と同格。
- 10 **gashes** 「深傷、大傷」
- 11~**face to face with** 「~と面と向かい合って」
- 13 **unseamed** 「ひきさいた」 **nave** [neiv]=navel 「へそ」 **chops**  
chop=jaw
- 14 **battlements** 「胸壁」
- 15 **account** 「報告、(出来事の)記述。」
- 16 **general** 「將軍」 Macbeth のこと。
- 17 **justly** 「公正に」
- 18 **service** 「貢献」 **of news** にかかる。 **yet** 「まだその上」 **Thane**



- [θein] 「領主」
- 19 **Cawdor** [kɑ:ɔ:də] スコットランドのインバネス近くにある町名。コーダー城がある。
- 21 **Go pronounce**=Go and pronounce これは古く用いられた用法。pronounce 「判決を下す」 **present**=immediate
- 22 **with his former title greet Macbeth**=greet Macbeth with his former title former 「これまでの」すなわち the Thane of Cawdor **what he hath lost** 'won' の目的語。
- 24 **post-haste** 「(adv.)大急ぎで」
- 25 **heartfelt** 「心からの」
- 26 **messengers** other messengers と同格。
- 28 **as fast as thinking** 「思考と同じ位早く」このところ other messengers ..., messengers who travelled ..., messengers whose purpose ... : the three old women と次々に同格でつないでいる。
- 29 **dark** 「暗い」ともとれるが「謎めいた」「意味の不明の」とも解しうる。
- 3 **1 adders** 「マムシ」 **wriggled** wriggle 「のたうつ、身をよじらす」
- 3 **crouched** crouch 「うずくまる」
- 4 **still**=motionless
- 8 **companion-in-arms** 「戦友」
- 9 **salvaged** salvage [sæl'vɪdʒ] 「(難船, 略奪, 火災)などから(使えそうな部品を)と出す, (家財等を)救い出す」
- 10 **cradling arms** 「赤児をかかえているように太鼓を支えている腕」  
**some** 「ある」
- 11 **thumped it** 「ラッパを吹いた」 **thump** [θʌmp] 「(楽器を)鳴らす」
- 12 **gathering night** 「深まる夜」cf. gathering dusk **their kilts** 前に with を補ってみる。kilt 「キルト(スコットランド高地の男性が特に着用する格子柄の縦ひだの膝丈の巻スカート)」
- 15 **barred** bar=prevent
- 16 **hideous** [hɪdiəs] 「ひどく醜い」
- 17 **uncanny**=mysterious
- 18 **recovered himself** recover oneself 「正気にかえる」 **thumped** thump 「ごつんと叩く」
- 20 **withered** 「衰えた, しわくちゃな」前に 'being' を入れる。
- 22 **Live you?** =Do you live? 「生きているのか」
- 24 **ought** [ɔ:t]=anything **question**=talk to
- 26 **crooked** [krú:kɪd] 「意地悪な, つむじまがりの」(fig.) the reversed 'straight' in figurative sense. ... dishonest, wrong, perverted, out of order, awry (OED)
- 28 **of** 同格の'of'
- 32 **hail to thee** 「やあ万歳, ようこそ」 **Glamis** [glámɪs] スコットラ