

Medieval Legends

ADAPTED AND EDITED BY PHILIP S. JENNINGS

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'Amleth's Revenge', 'Guigemar', 'Erec and Enide',
'The Story of Merlin', 'Palamon and Arcite', 'Parsival
at the Castle of the Grail'

from

Medieval Legends

by

Philip S. Jennings

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このテキストは、中世ヨーロッパの代表的な伝説物語 20 編を集めた Philip S. Jennings (ed.), *Medieval Legends* (New York: St. Martin's Press, 1983) から 6 編を選んだものである。

これら 6 編の中には、現代のわれわれに伝わっている形の物語が誰の手によるのか不明のものも含まれている。作者が判っている場合も、それが作者のまったく新しく創りだした作品であると言い切れるものは 1 編もない。いずれの物語も、最初ヨーロッパのどこかで生まれ、長い年月をかけて複雑な経路をたどり、さまざまに形を変えながら、しばしば口承で語り伝えられていたのが、12 世紀から 15 世紀にかけて、歴史家や物語作家、あるいは詩人たちによって、一つのまとまった形に仕上げられたものである。そのようにして出来上がった物語の中には、その後もとどまることなく成長を続け、それらが最初、作品の形にまとめられた時とは異なる言語と文化に移しかえられ、たとえばチョーサーの『カンタベリ物語』の一部となって、再び新しい生命を吹き込まれたものもある。また物語によっては、そのような過程を経て、何世紀も後にまったく異なるジャンルの文学作品として蘇り、シェイクスピアの『ハムレット』のように、現代のわれわれに大きな感動を与え続けているものもある。

これら 6 編の作品が書かれた中世の後期は、芸術・政治・宗教をはじめ、人々の生活の殆どあらゆる面に大きな変化の起こりつつあった、いわば巨大な知的醗酵の時代である。この時代のヨーロッパの人々がどんな状況に置かれ、どんな問題に直面し、どんな物の見方をしていたかは、もちろん歴史家や社会学者や哲学者などいろいろな分野の専門家がそれぞれの方法で研究してきており、多くのことが明らかにされている。しかし、時代の精神が最も具体的に生々しく感じとれるのは、その時代、その社会が生み出した芸術、とりわけ文学作品を通してであろう。この点は Joseph E. Grennen が原著に寄せた序文に述べている通りである。

一般に中世の民話、伝説、あるいはロマンスの類は、少数の例外を除

いて、荒唐無稽な空想を連ねたものにすぎず、もっぱら安物の娯楽作品と看做されがちである。しかしこれらの作品の現実離れた面白おかしい表皮のすぐ下で、作者たちが、彼らの時代と社会の直面していたさまざまな問題に、ある時は真正面から、ある時は斜めから、真剣に取り組んでいることは、作品を少し注意深く読めばすぐに分かる。男女の愛のあるべき姿は？ 正義とは？ 忠誠とは？ 社会における個人の義務と個人の感情は、はたして常に折り合えるものなのか？ 中世の作者たちは、既存の民話や伝説を素材として利用しながら、現代のわれわれにも直接かわりのあるこのような問題を、真面目に議論しているのである。作者たちは彼らの社会を見据え、その厳しい現実認識に基づく彼らの理想を、ロマンス的叙述様式を用いることによって現実世界の束縛から解放たれ、高らかにうたい上げていると言えよう。

6編の物語を簡単に紹介しておきたい。

Amleth's Revenge は、記録に残っている最古でもっとも詳しいハムレット伝説である。デンマークの歴史家 Saxo Grammaticus が13世紀に著した *Gesta Danorum* 『デンマーク人事跡』の中に記されているもので、シェイクスピアの『ハムレット』の基になった作品としてよく知られている。

Guigemar は、12世紀のフランスの女流詩人 Marie de France の作った「短詩」(lay)の一つで、ケルト的な想像力に富む宮廷風の激しい恋物語である。一人の青年が完全な男性に成熟してゆく姿を寓意的に描く。

Erec and Enide は、アーサー王伝説に基づく同名の宮廷風騎士物語からの抜粋で、12世紀のフランスの韻文物語作家 Chrétien de Troyes の名作である。主人公は封建社会にあつて、新婚の妻との愛の世界を、騎士としての勤めとどのように調和させることができるか悩む。

The Story of Merlin は、作者不明の15世紀のフランス語の物語 *Roman de Merlin* 『マーリン物語』に基づいており、アーサー王伝説に出る魔術師マーリンの誕生から、最終的に彼が魔法で森に閉じ込められるまでの物語である。

Palamon and Arcite は、14世紀のイギリス詩人 Geoffrey Chaucer の著した *The Canterbury Tales* の中の“The Knight's Tale”を短くまとめたも

のである。この作品は、14世紀のイタリア作家 Boccaccio の *Teseida* 『テセウス物語』を基にしたもので、二人の若い騎士が一人の美しい女性に恋し、彼女をめぐる相争う物語である。

Parzival at the Castle of the Grail は、13世紀のドイツ詩人 Wolfram von Eschenbach の *Parzival* 『パルチヴァール』第5巻の前半部分である。聖杯の守護者となるべく運命づけられているパーシヴァールは、まだ十分成熟しないうちにその聖杯にでくわすが、傷に苦しむ漁夫王に同情のこもった質問をしなかったばかりに、聖杯城の主となる機会を逃す。

これらの作品を、われわれは Philip Jennings の現代英語訳で読むわけである。英語版は多少簡略な形に書き直されている箇所もあるが、全体として、原作の雰囲気をよく伝えている。作品の配列順序には特別の意図はない。どこから読み始めていただいても構わない。このテキストの読み方としては、物語の筋を追って速読するのも一つの方法であろうが、多様な解釈を探りながら精読するのもまた一つの方法である。本書の英文はそのような読み方に十分耐えるものである。なお、底本の明らかな誤植ないし間違いと思われるものについては、編者の責任で数箇所訂正した。

注の作成に当たっては、前半の三つの物語を今井が、後半の三つを三浦が担当し、相互に読み合わせをしたが、なお不備なところや思わぬ誤りがあるかもしれない。御叱正をいただければ幸いである。注は種々の文献に負うところが多く、感謝の意を込めてその主な書名を巻末に掲げた。なお、固有名詞の発音については、便宜的に英語風のものを示しておいた。

最後に英宝社の社長池城安昌氏、編集部の宇治正夫氏の御厚意に衷心から謝意を表する次第である。

1989年6月

三 浦 常 司

今 井 光 規

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Amleth's Revenge

Feng has murdered his brother, the King of Denmark and the father of Amleth, and has married the queen. Amleth, the heir to the throne, feels that his life is threatened.

Seeing this, but not wanting to arouse his uncle's suspicions by intelligent action, Amleth behaved like a witless fool, pretending to have taken leave of his senses, by which ruse he not only concealed his intelligence but also saved his life. Day in and day out he sat listless at his mother's hearth, covered in dust and dirt, or flung himself on the floor and rolled in all the grime and filth. With be-fouled face and smeared visage he resembled a grotesque and ridiculous fool. His every word was utter nonsense, and all his actions denoted profound folly. In short, one would scarcely have thought him a man at all, but an absurd freak of some perverse fate. Sometimes he would sit by the hearth, poking the embers with his fingers, and twisting branches into crooks which he would harden in the fire and furnish with barbs to make them hold tighter. When asked what he was about, he would say that he was making spearheads for his father's revenge. This reply evoked no little amusement, all men deriding such an absurd and idle pursuit; but afterward this very work helped him to carry out his purpose. At the same time, it was his diligence and care that first aroused suspicion that all was a ruse on his part; for his very persistence in such a pastime revealed the hidden skill of the craftsman; and no

one could believe that a simpleton would be so nimble-fingered and ingenious. Last, he would lay the hardened stakes in a pile and most carefully hide them.

For this reason, there were some who pronounced him sane
5 enough, and said that he only concealed his intelligence under a
show of simplicity, cunningly hiding his real mind beneath a feigned
manner. The surest way of detecting his ruse (they said) would be
to bring to him at some secluded place a fair woman who might
tempt him to lust, for the natural desire for a woman's embrace
10 was so intense that it could not be held back by cunning—the in-
stinct too powerful to be subdued by guile. If then the apathy were
feigned, he would forthwith seize the opportunity and yield to his
strong desire. So men were commissioned who would ride deep into
the forest with the young man, and there tempt him in this manner.
15 Now among them it so happened that there was a foster brother of
Amleth, who had not forgotten how they had been brought up to-
gether, and who rated the memory of their past fellowship higher
than the present command. Thus, in joining the other appointed
companions it was his intention to warn Amleth rather than to
20 entrap him, for he had little doubt that certain death awaited him
if he betrayed but the slightest sign of sanity, and especially if he
embraced a woman in their sight: an outcome of which Amleth
himself was well aware. When they bade him mount his horse he
therefore deliberately seated himself the wrong way round, turning
25 his back to the horse's head and his face toward its tail, and laying
the reins round its tail, as if to check the horse's wild career from
there. By this ingenious device he made a mockery of his uncle's
trick and frustrated his evil design. Ludicrous it was indeed to see
the horse run off unreined, with the rider holding on by its tail.

30 The company finally set off toward the place they had appointed

for the meeting. On their way to that place they came down to the beach and his companions found there the rudder of a ship that had been wrecked, saying what a huge knife it was they had come upon. Amleth replied: "Ah, but that is for carving the biggest ham with," whereby he of course meant the wild ocean that the rudder 5 matched. When they passed the sand dunes, and would have had him believe that the sand was flour, he answered that it had surely been ground by the beating of the surf. When his companions praised his reply, he retorted that he had indeed spoken shrewdly.

They now left him to himself, that he might more easily gain 10 courage for the satisfaction of his lust, and the woman whom his uncle had intended for him came forward to meet him, as if accidentally, at a secluded spot. He would also have enjoyed her, had not his foster brother secretly revealed to him their schemes.

Having been forewarned by his former kinsman, he took the 15 woman in his arms and carried her off to a remote and impassable fen. There he lay with her, and begged her earnestly to reveal it to no one. The young woman was as avid to promise silence as Amleth was to plead for it, for they had been friendly as of old, having been fostered together and brought up in the same charge. 20

They now accompanied him home again; and when all jestingly inquired if he had controlled his desire, he announced that he had enjoyed the maid.

They then questioned the maid, but she declared that he had done no such thing, and they accepted her denial, especially as the 25 attendants were unaware of what had occurred.

Now all being confounded, and none capable of opening the secret lock of the young man's wisdom, a friend of Feng, one more gifted with assurance than with sagacity, spoke up and said that such unfathomable cunning could not be made to betray itself by 30

ordinary stratagem—the man was too obstinate to be mastered by a common plot, nor would craftiness so versatile be caught in so simple a trap. Therefore, on deeper reflection he thought of a more subtle means, one which would not be difficult to apply, and which
 5 would surely discover all they desired to know. Feng was deliberately to absent himself on the pretext of an important errand, and Amleth was to be closeted alone with his mother; but first a man should be stationed in some concealed place, unknown to either of them, so that he might listen closely to what they talked of. For if
 10 the son had any wits at all, he would speak freely and openly in his mother's hearing, and would not fear to confide in her. He declared himself ready to do the spying himself, in case he be judged quick to advise but slow to perform. Pleased with this advice, Feng departed, pretending to go on a long journey.

15 Now the man who had given counsel went secretly to the closet where Amleth was admitted to his mother, and hid in the straw on the floor. Amleth, however, was equal to the plot. Suspecting the presence of an eavesdropper, he at first had recourse to his usual folly: crowing like a cock, beating his arms as if flapping wings,
 20 treading on the straw, and jumping on it to find out if anyone was hiding there beneath it. Feeling something firm under his feet, he thrust his sword into the spot, struck the eavesdropper who lay hidden there, and dragging him from his concealment slew him. Then he cut the body to pieces, boiled them in hot water, and flung
 25 them into the gutter for the pigs to eat, the miserable limbs being fouled in stinking mire.

Having thus frustrated this plot, he returned to the chamber; and when his mother set up a loud wailing and began to lament her son's madness, he cried: "How dare you, infamous woman, make
 30 such false complaints, which are no more than a cloak for your